The QUARTERLY JOURNAL *of* SPEECH

VOLUME XXXIII • OCTOBER, 1947 • NUMBER 3

LESSON IN PERSUASION: FACTORS LEADING TO THE REJECTION OF THE LEAGUE OF NATIONS

ROBERT D. CLARK*

PEOPLE are responsible for the acts of their government, Woodrow Wilson said at Columbus, Ohio, in 1919, in the first of his stump speeches in behalf of the League of Nations covenant.[1] He was speaking of Germany and of the price she would have to pay for the first World War, but his words might well have been addressed to the American people who were about to reject the League.

Ordinarily the repudiation of the covenant by the United States is ascribed to the Senate. Politics, personal animosities, the two-thirds rule for voting on peace treaties——these are the reasons most frequently cited to explain the nation's nonentrance into the League.

Lodge, it is said, was motivated too largely by partisanship and a rancorous distrust of the president; he held up the treaty in the committee on foreign relations to gain time for rallying an opposing public; he attacked by the indirect and underhand method of reservation. Wilson likewise is not without blame–his aloof and arbitrary manner of ignoring both the Senate and the Republican party in the writing of the treaty and his high-handed demanding of ratification without material change did much to defeat the covenant.

The record of the senate vote was an offense to the nostrils of the American people. In the four ballots taken, 80 senators favored American entry into the League, and only 16 were consistently opposed. Yet with this five-sixths majority the Senate could not at any one time muster the two-thirds vote necessary for ratification. The first and third ballots give some insight into the reason (the first was on the treaty with the Republican reservations, the third on the Underwood Resolution which called for ratification without change):

FIRST BALLOT[2]

Yea	*Nay*
35 Republicans	13 Republicans
4 Democrats	42 Democrats

THIRD BALLOT

Yea	*Nay*
1 Republican	46 Republicans
37 Democrats	7 Democrats

Meanwhile, public opinion seemed overwhelmingly in favor of the League. State Legislatures, the American Bar Association, chambers of commerce, wo-

*Associate Professor of Speech and Drama, University of Oregon; President of the Western Speech Association.

[1] *New York Times*, Sept. 5, 1919, reporting Wilson's address at Columbus, Ohio.

[2] *Congressional Record*, 66th Congress, 1st Session, 8786, 8803. The thirteen Republican negative votes on the first ballot are those of the "Irreconcilables," led by Borah and Johnson.

men's clubs, churches, a large majority of the newspapers, the Democratic President as well as Republican ex-President Howard Taft and the 1916 Republican presidential nominee, Charles Evans Hughes, all were ardent advocates of a league. Even the senate opponents of the League had some misgivings about their position, as indicated by the fact that Senator Jim Watson, Lodge lieutenant in the battle, wrote to his chief questioning the advisability of waging political war against 80 per cent of the people![3]

Little wonder that the average American citizen looks back upon the scene with disgust and that he rails at dirty politics, propaganda, and persuasion.

I

To come hastily to the conclusion, however, that the Senate "sabotaged" the League is to be half blind to the facts. Explanations for political action are commonly oversimplified. Mathematical calculations, for example, are apt to be specious. To add in one column the Republican votes and in another the Democratic and arrive at the answer "party politics" may sound plausible enough, but omitted from the sum is that unmanageable fraction, the prejudices and passions of the people; and for that fraction no common denominator exists, and no simple sum is possible.

It has become axiomatic that the American legislator keeps his ear to the ground, and the Senate of 1919-1920 was no exception in the attention it gave to the distant tremors of public opinion. A more profound truth, however, which is frequently overlooked, is that legislators vote as the people wish, not alone because of political advantage, but because *they are of the people* and in consequence *think as the people think*. So, in the senate ballots on the League, much more significant than the party loyalty was the deviation from party lines. Thirteen Republicans opposed their party on all four ballots, two Democrats were among the Irreconcilables, and on the final ballot 21 others broke with Wilson to vote for the treaty with the Republican reservationists.[4]

A few of these votes indicated a willingness to compromise much in order to secure adherence to the League, many of them reflected a deep-seated opposition to the covenant as presented by Wilson, an opposition which was rooted in the people themselves.

The evidence that the people were opposed to the League and that they were ultimately responsible for its defeat is not direct, and it is usually ignored or underrated by the critics, but it is strongly implied in the readiness, in fact, the eagerness, with which the people listened to the opposition senators. Long before Wilson took the stump these opponents of the League were out speaking to crowded halls, and the common people heard them gladly. When the President went to the people in September, 1919, he was followed by Borah, Johnson, Reed, Poindexter, and others, called by the press the "trailing Senators."

The President claimed his thousands of supporters, the senators their tens of thousands. The press declared that Johnson's popularity with the people would win him the 1920 Republican presidential nomination.[5] By November Johnson had admitted his candidacy,[6] and in the next few months, aided only

[3] Kenneth Colegrove, *The American Senate and World Peace* (New York, 1944), p. 75.

[4] *Congressional Record*, 66th Congress, 1st Session, 8786, 8802, 8803. 2nd Session, 4599.

[5] *New York Times*, Sept. 27, 1919.

[6] *Ibid.*, December 14, 1919.

by his continued savage attack on the League, he gained the largest popular support of any of the preconvention candidates.[7] He was not nominated and in the ensuing campaign between Harding and Cox the issue of the League was purposely obscured and the people were given no opportunity to express a definite opinion. Their indifference, however, was soon apparent, and the quick return to a smug satisfaction with isolationism demonstrated the shrewdness of Johnson's remark that in three year's time no public man would dare advocate the League from the platform.[8]

This evidence, many assert, concerns not the attitude of the people but the rabble-rousing techniques and abilities of senatorial demagogues. The real issues were hidden in foggy rhetoric and oratory; the people were led astray by selfishly shrewd politicians who were interested only in their own advancement.[9]

Such a peremptory dismissal of the problem, common as it is, must be recognized as both harmful and superficial. It is harmful primarily because it allows the people to rationalize their own conduct by placing the blame for inaction on others. In the bright glow of after-knowledge, they become *moral* in their judgments. The protest is superficial because it shows a profound misunderstanding of the process of persuasion. And, herein lies an opportunity for rhetoricians, who profess to understand the theory but seem only half to believe it, to learn a profound lesson in persuasion.

[7] "Hiram Johnson, Problem," *New Republic*, 22:367, May 19, 1920.

[8] *New York Times*, Sept. 21, 1919, reporting Johnson's speech at Minneapolis.

[9] Colegrove, *op. cit.*, p. 82. It is true, that the appeals to "Americanism" were sometimes narrowly nationalistic and that Johnson and James A. Reed, particularly, were abusive in their *ad hominem* appeals.

II

To be persuaded, too many persons believe, is to have one's mind changed, one's feelings reversed; it is to be led into a contrary view, to be induced to negate, to deny a former attitude or declared position.

Such a concept is scarcely half true. *Consistency* and *agreement* are more important to the persuasive process than reversal of opinion and difference. The popular orator, the editorialist, the propagandist does not persuade by opposing and changing people's views; rather he expresses in highly emotional symbols what the people are already thinking and feeling. He is, of course, selective, for he chooses only certain ideals of the people, and these he illuminates, colors, and magnifies until they dominate attention and so direct action.[10] The action itself will have resulted, not so much from reversal of feeling as from a new orientation—a newly perceived relationship between a given plan of action and one's own philosophical frame of reference. And that is persuasion—so to focus the attention of the people upon certain ideals, goals, drives, that they forget or minimize all others, so that they accept the plan of action which harmonizes with those ideals, and reject that which runs counter to them.

What happened in 1919 and 1920? The opposition senators went to the people. Speeches make dramatic news stories. So speeches these senators made, not to be heard by their colleagues, but to be publicized through the press. They *persuaded* the people, not so much by challenging Wilson's ideals as by affirming certain of them and even more

[10] See William Norwood Brigance, *Speech Composition* (New York, 1937), 135 *ff.*, for a discussion on the process of persuasion. Brigance's theory is derived from James A. Winans. See *Public Speaking* (New York, 1915) and later editions.

loudly proclaiming others. The press, with its tradition of reporting the *news*, admirably served the purposes of Lodge, Borah, Johnson, and company, for, although the editorial page might favor the League and arraign its opponents, the front page broadcast the opposition speeches in attractive headlines and full length stories: "Lodge Counsels Caution—Asks Nation to 'Look with considerate Eyes' on League of Nations—Fears it will Breed War." "Says President Is Delaying Peace—Poindexter . . . Opposes Burden of League." "Knox Proposes Modified League That Would Save Our Sovereignty." "G.O.P. Campaign on Nationalism—Hays Anxious to Avoid Wars."[11]

How well these men succeeded in *persuading* the people to give their attention to certain ideals is attested by the country's next 25 years of isolationism.

III

If there is danger that the United States will repudiate again in the difficult days ahead its policy of world cooperation, it lies not in the fact that low principled men will *persuade* the people against their will, but that the people, confused and bewildered by conflicting ideals, will again select the more intimate, provincial ones and reject those which some of their leaders believe are allied to the long-range interests of themselves and their nation. With this understanding it is of vital importance to us to re-examine the ideals which the American people held so dear a generation ago.

Before proceeding to an examination of those appeals, however, a word needs to be said about "ideals." It must be understood, as A. Lawrence Lowell pointed out, that a political ideal is a goal, a standard, but that its value is relative.[12] For instance, loyalty to one's home state is a commendable ideal, but we Americans believe that when it transcends loyalty to one's nation, as it did for the South during the Civil War, that it is distorted. Loyalty to nation—nationalism—we believe an ideal to be praised, until it reaches the fanatic proportions of a modern Germany; then we believe that ideal diseased and no longer worthy. So we define loyalty to our nation both in terms of unstinted giving of ourselves and of recognizing limitations—recognizing a larger loyalty to humanity which sometimes causes us to disapprove of an administrative act of our government.

Let us, then, turn to the "ideals" which we once considered more important than world cooperation itself, ideals which so dominated our attention that we turned our backs upon a program for peace.

IV

(1) One of the best known epigrams of Woodrow Wilson was the first of his fourteen points, *open covenants of peace openly arrived at*.[13] Hardly any coinage of that epigrammatic orator was to prove more troublesome and annoying. It was and is a great ideal in international diplomacy. What Wilson undoubtedly meant was that nations should sit down together to draft their agreements, *after* the elimination of commitments which had not been agreed upon by the common council.

What he apparently did not mean, despite the high hopes of the press and its subsequent loud protestations, was

[11] *New York Times*, March 1, March 18, March 2, March 8, 1919.

[12] Abbott Lawrence Lowell, *Conflicts of Principle* (Cambridge, Mass., 1932), pp. 6-38 *et passim*. The principle, of course, was enunciated as early as Aristotle's *Rhetoric*, Book I, Chap. 2.

[13] *Congressional Record*, 65th Congress, 2nd Session, 680.

that full publicity should be given to the day-by-day proceedings of the peace conference. He must have understood, as did Lodge who discussed the matter before the Senate in 1918 when Wilson was first en route to Paris,[14] that negotiations could not be publicized day by day—that delegates would make conditional commitments in an effort to achieve satisfactory compromise and any untimely publicity might arouse such a storm of protest in the delegate's home country that it would break up the conference. The same principle, Wilson seemed to have thought, applied to his relations with the Senate; his pledge to keep them informed did not entail the keeping before them a report of the stages of the negotiations. Nonetheless, the epigram became the battle slogan of the opposition; it was shouted in the legislative halls, it was solemnly intoned in press interviews, it was scattered abroad to the nation by the newspapers. Senator Hiram Johnson introduced a bill to force the president to submit the treaty, the Senate became enraged because the German government, given the treaty to sign, broadcast it before it was released to the Senate or the American press, and *the people, intrigued by the epigram and the ingenuous construction placed upon it, grew suspicious of the business which had been transacted.* The ideal, open covenants openly arrived at, became more important to some of them than the covenant itself.

(2) In a sense the ideal—open covenants openly arrived at—was irrelevant, as the arguments of propaganda often are. The vital issue, after all, was not *how* the treaty was achieved, but *what* it contained. The ideal became relevant, however, in the assumption that treaties openly arrived at will be more equitable, and, conversely, that secret treaties are apt to be machinations of the powerful. So the opponents linked closely to their protest of secrecy the charge that there had been double-dealing, that the treaty was grossly *unfair in its territorial awards.* This appeal was particularly effective in America, with its foreign populations. Complaint was lodged against the boundary settlements of central Europe, the continued British rule over Ireland, India, and Egypt was cited as a violation of the "self-determination" doctrine of the fourteen points, but the loudest shouts of protest came from the awarding of the Shantung Province to Japan in accordance with a wartime secret treaty between the British and the Japanese. Senator Norris recounted the pathetic and shocking story of Japanese domination of Korea as an example of the horror which awaited the Chinese in Shantung.[15] Senators recalled the promises of Wilson that "peoples and provinces are not to be bartered about from sovereignty to sovereignty as if they were mere chattels and pawns in a game," and that "each part of the final settlement must be based upon the essential justice of that particular case."[16]

There is no question about the popular appeal of this "issue." America has always favored the underdog, and international politics were to the mind of the people no exception to the rule of sports. So the American people wrapped their self-righteous cloak about them and passed by on the other side, offering no succor and unmindful of the future when the inequity could be and was adjusted through the instrument of world cooperation. The ideal of fairness ap-

[14] *Congressional Record*, 65th Congress, 3rd Session, 726-7.

[15] *Congressional Record*, 66th Congress, 1st Session, 2592.

[16] Hiram Johnson, *Congressional Record*, 66th Congress, 1st Session, 7002-4.

plied to settling upon territory awards was too persuasive.

(3) It was not only that the treaty was made in secret and yielded to earlier unfair commitments that made the opponents of the League wrathful, but that the United States was called upon to make holy with its blood and money those unrighteous covenants. No other argument against the League was put more strongly to the people than this; yet today its former appeal is forgotten, its weight undervalued. The people have forgotten how the argument was used, they remember only that the "irreconcilables" and "isolationists" were against sending our boys abroad to fight Europe's wars, and so they regard the argument as no longer relevant. *The fact is, opponents of the covenant admitted the principle of force—but not to maintain the grossly unfair territorial awards of the League.* Lodge pointed out in a vituperative speech in the summer of 1919 that when the United States felt called upon to do "the work which freedom and civilization require" she would be ready and able to act, and he would be one of the first to support her. But, she must not engage in all the petty boundary disputes of Europe, and she must not give to a League the power to call out the American boys to maintain the territorial gains of the British Empire.[17] "It is a gigantic war trust," said Hiram Johnson, "a revival of the Holy Alliance."[18] "It will mean," shouted Borah to the Senate, "four great powers . . . will rule one-half of the inhabitants of the globe as subject peoples—rule by force."[19] So they *persuaded* the American people that the principle of the rule by force might be necessary, but it must be exercised by the free and independent United States, and not by the ungodly League of Nations.

(4) The use of force also provoked in the Senate a great deal of opposition on the basis that *it gave away our sovereignty;* it put into the hands of the League, or even into the hands of one member of the League, the right to call out American boys and American money. Suppose Hedjaz, a tiny country in the Near East, not so big as an American county, might get into trouble; that little country, it was mistakenly (but probably sincerely) said, could invoke through the League the American army for its protection. Thus we would abandon our 140-year-old policy of no entangling alliances, of remaining aloof from the affairs of Europe, a policy sanctified by the blessings of Washington, Jefferson, and Lincoln.

(5) Quite as sacred to the American masses as the ancient policy of isolationism was the *Monroe Doctrine.* Encrusted with a century's tradition of boldness, shrewdness, courage, and righteousness, it was more worshipped than understood. It became, inevitably, a rallying point for the League opponents, and so strong was the feeling of the American public that Wilson was induced to ask for an article in the covenant guaranteeing the continuance of the American policy. The article, however, fell short of the less equivocal statement which had been suggested by Taft.[20] Moreover, the British and French politicians, attempting to appease their own public, played into the hand of American anti-Leaguers. In Paris it was said that the doctrine would be unaffected so long as it was "consistent" with the League's assurance of peace, and in

[17] *Congressional Record*, 66th Congress, 1st Session, 3783-4.

[18] *New York Times*, June 29, 1919, citing Johnson's address at Carnegie Hall.

[19] *Congressional Record*, 66th Congress, 1st Session, 8783.

[20] Denna Frank Fleming, *The United States and the League of Nations*, p. 184.

London it was given out semi-officially that should America and European powers ever dispute as to the meaning of the Monroe Doctrine, "the League is there to settle it."[21]

The semi-official interpretations of the clause were seized upon by the opposition senators and vociferously relayed to the American people. In this instance the conflict was a difference of means (with the ideal implied)—for both groups were protagonists of America's guaranteeing the integrity of Latin America. Should it be simply an American action or the Monroe Doctrine supplemented by the League? To the American people this was a throwing down of the glove, a challenge to their pride. Had they not always handled the Monroe Doctrine without help from Europe? So the people were *persuaded* that national integrity was at state, and, therefore, that it was a matter of major importance to retain the Monroe Doctrine, of little consequence to reject the League.

(6) Quite as serious as the alleged abrogation of the Monroe Doctrine and the abandonment of traditional isolationism, was *the power of the League to meddle in domestic affairs.* The argument was developed by analogy to Europe's Quadruple Alliance of the early nineteenth century. The Alliance declared at Aix-la-Chapelle, November 15, 1818, that it could "only have for its object the maintenance of peace founded on a religious respect for engagements contained in the treaties. . . ." In the maintaining of peace, the Alliance was to deal with external aggressions only. It was not long, however, before Metternich of Austria announced his famous doctrine of intervention to prevent aggression. This doctrine provided the excuse for the invasion of Italy in 1821 and for the restoration of Ferdinand VII to the Spanish throne in 1822. It produced the threat of European interference in the revolution of the Spanish-American colonies, and was instrumental in evoking the Monroe Doctrine.

In drawing the analogy to the League, the opposition senators cited the passages in the covenant declaring "Any war or threat of war" would be a "matter of concern to the whole league," and that it was a "fundamental right" of each member to bring to the attention of the assembly or council "any circumstance whatever affecting international relations which threatens to disturb either the peace or the good understanding between nations. . . ."[22]

Some of the senators had in mind the tariff when they attacked this provision of the covenant, but Hiram Johnson was thinking of the Japanese land ownership situation in California. With the covenant in effect, could not Japan assert that the alien land laws were discriminatory, that they threatened the peace of the two countries, and that they should be treated by the League? Thus a problem belonging, not to the United States, but to California, would be taken from its domestic setting and thrown into the council of the League.[23] Such a possibility, running directly counter to the American ideal of independence and self-sufficiency, was a strongly *persuasive* force.

(7) The hardest blow to the American pride, "a challenge to our self-re-

[21] Cited by Hiram Johnson in an address before the Senate, *Congressional Record*, 66th Congress, 1st Session, 505, 506.

[22] From Article 11 of the League of Nations Covenant.

[23] *Congressional Record*, 66th Congress, 1st Session, 507. This objection was not confined to politicians but was expressed by the historian Frederic L. Paxson, *Recent History of the United States*, 1865-1929 (Boston, 1929), p. 581, and others.

spect, an affront to our patriotism," the provision most difficult for the people to accept, was that which gave *Great Britain and each of her major possessions a vote in the assembly where we had but one.* "Six times the voting strength of the United States,"[24] it was *baldly* and misleadingly put by the League opponents.

The American people, already jealous and suspicious of Great Britain, flooded Congress with their objections. No other criticism of the League had taken "deeper root in the mind of the public," said Senator McCumber, lone Republican who had consistently voted for the League.[25] Unmindful of the rights of Canada, or New Zealand, or Australia, or any one else, the American people saw only that their great republic was being discriminated against. The facts regarding the mechanism of the vote interested only a few. The great wrong was too evident. Great Britain had six votes, America one, no covenant with any such provision could be brought into harmony with a typical American's understanding of the welfare of his great country.

Underlying all of these objections was the smug assurance that America could stand aloof from the world, with little danger to its future welfare. "We may set aside all this empty talk about isolation. Nobody expects to isolate the United States or to make it a hermit Nation, which is a sheer absurdity," Lodge declared in his address to the Senate in opening the attack on the covenant.[26] I am only a "geographical isolationist," Johnson said in response to the taunts of his critics, "what God has given us in these two oceans even the League of Nations can't take away from us."[27]

The combination of this self-assurance and the appeal to ideals was enough. The American people, clinging to certain of their ideals, were persuaded that entrance to the League was not only unnecessary to her future peace and welfare, but that it was an affront to her dignity, and a repudiation of her righteousness.

V

Whether or not the Congress of the United States will elect to remain overcautious in world cooperation depends much less upon the political complexion of that body, and its ability to persuade the American public, than upon the people's orientation in world affairs. Do moral tags and coinages and provincial ideals loom so close and high that the people cannot see beyond to that point in the upper reaches of the horizon, where the cause of humanity and the interests of the world become one with their own interests? Then America again will remain suspicious of world cooperation. Have provincial affairs shrunk to lesser proportions? Then the people will see more clearly, and with perspective, and they, and the Senate, will have been persuaded to enter more fully into the affairs of the world.

It is to no benefit that some among the learned sneer at the questions which the people regard as "issues," nor that they rail at the Senate for its failure to rise above the people and debate upon

[24] *New York Times*, Sept. 14, 1919, reporting Johnson's Kansas City address of September 13. Senators James Reed of Missouri and William A. Borah of Idaho offered more weighty interpretations of the objections, Reed by pointing out exceptional cases when the larger vote would affect the United States, and Borah by arguing that the pressure of numbers (there were three delegates for each vote) would operate to the disadvantage of the United States. *Congressional Record*, 66th Congress, 1st Session, 7325, 7324.

[25] *Congressional Record*, 66th Congress, 1st Session, 6439.

[26] *Congressional Record*, 66th Congress, 1st Session, 3783.

[27] *New York Times*, Sept. 21, 1919, reporting Johnson's speech at Minneapolis.

only the *significant* and *relevant* questions.[28] For it is a paradox of a democracy that the more educated the people become, the more distributed its responsibility; and the more subject are the legislators to the will of their constituents, the less likely are they to rise above the people's opinions. The hope of a monarchy or a dictatorship lies in the benevolence of its leader, but the hope of a democracy is in the growing understanding and perspective of its people. The function of persuasion—and of leadership—is to show that a given policy is in a very real sense in harmony with the ideals of the people. By this means, and this means only, can the people be persuaded to launch out on a new course of action.

[28] Colegrove, *loc. cit.*

CONTEMPORARY PUBLIC ADDRESS AS A RESEARCH AREA

WAYNE N. THOMPSON*

WHATEVER the type of study, the research worker should understand its limitations, its points of strength, and its methodology. Moreover, he should know what resources are available and what other studies are in progress.

I

The first section of this paper considers objections which rhetorical scholars sometimes raise concerning the use of contemporary public address as a field for research. Some of these objections are based upon inherent limitations, which one must understand if he is to do competent work in this area; others, not inherent, are founded upon misconceptions or upon non-typical circumstances peculiar to a particular man or institution.

Scope and Method. To me, *contemporary public address* means the public speaking that is directly observed by the research worker and his colleagues and reported at once or shortly thereafter. From this definition three implications arise:

(1) As the limiting factor is the research worker's experience, a factor which is positively but not perfectly correlated with the merely chronological considerations, the significant feature of contemporary public address is not *time*, but the *method* applied. Ordinary studies of speakers, contemporary or non-contemporary, can be conducted by library research without taking advantage of the opportunity to see and to hear the speaker. A study in contemporary public address, on the other hand, although making full use of library resources, exploits fully the opportunities for first-hand investigations.

*Head, Speech Staff, Chicago Undergraduate Division, University of Illinois; Chairman of the Association's Committee on Contemporary Public Address.

The second and third implications make this thinking more specific:

(2) A study of a living speaker is not necessarily a study in contemporary public address. In fact, a good many of the completed studies of recent speakers make no use of direct observation and in their methods are identical with studies of speakers who have been dead for many years.

(3) A study in contemporary public address need not be limited to those facts which the research worker can observe for himself. On the contrary, any serious study of a living speaker or of a current movement or type of speaking must be based, also, upon all relevant material from every available source.

Lack of Historical Perspective. The most serious limitation upon contemporary public address is the scholar's inability to secure historical perspective. The maximum amount of time that could elapse between the original observation and the final reporting is the adult life of an individual, but in practice few men or women begin their research studies before entering a graduate school and a pitifully limited number of these continue their work beyond the completion of a graduate degree. Thus, although exceptions occur, few studies extend beyond seven years, the limit set by most institutions for the completion of the doctorate, and three or four years is a more common figure. Even seven years is not long enough for anyone to see historical trends in clear perspective and to assess objectively a man, a movement, or a cause.

Not only does this limitation apply to the observations of the research worker but also, although to a lesser degree, to all materials available to him. The comments that he hears and the records and the reports that he reads are subject to the prejudices of the year and the emo-

tions of the moment. Even the evaluations and the critical comments of historians and professional writers, although based upon more years of observation than the conclusions of the man working for an advanced degree, are still, by the tests of historical scholarship, lacking in perspective. Despite these limitations, reporting the reactions to a speech as it is delivered, and recording the influence of an address one, three, or five years following delivery are not futile activities. First, such reporting provides valuable data for future scholars to use in making more nearly final evaluations. Second, such reporting provides materials, so lacking at the present time, for a critical examination of twentieth century rhetorical practices. And, third, with those numerous addresses which have no historical purpose and aim only at quick results, the immediate effect is the significant test and there is no apparent value in postponing analysis. It is the effect of the hour or the week that wins legal cases, sells bonds, wins conversions, and even decides nominations and elections.

Nevertheless, the temporal limitation is serious. The man of the hour is not always the man of the ages, and a speech formulating a principle or recommending a course of action may fail in one election or in one session of Congress, yet triumph eventually. The results in 1860 of the Lincoln-Douglas speeches were the reverse of those in 1858. We can seldom foresee the ultimate effects of speeches on foreign policy, and even in domestic affairs many addresses bear upon movements that encompass several generations. We know that the evaluations of many of the speeches of the early years of our republic have changed; and anyone who works in contemporary public address must understand that his conclusions regarding the influence of a man, a movement, or a speech are tentative and valuable only as an expression of the opinion of the time at which they are written.

Similarly, any judgment as to the soundness of the ideas of a speaker must be tentative. Whether the views of Jefferson or those of Hamilton were correct is still a matter for debate, and the Civil War had to be fought and reflected upon before the significance of many of the addresses on the slavery question could be assessed. How long it will be before we can judge the wisdom of Churchill's plea for Anglo-American alliance and the prudence of the attacks of American statesmen upon Russian motives no one can predict.

Moreover, speeches upon controversial issues are difficult to judge objectively in their own time. The man is rare who is neither a Republican nor a Democrat, an internationalist nor an isolationist, an advocate of centralized control nor a believer in a "free" economy. Much of what one reads or hears about a contemporary speaker reflects prejudices, sometimes subtly and at other times obviously, and even the trained research worker may lack in objectivity. To recognize the existence of this weakness helps the scholar to report accurately and to evaluate soundly; but even good intentions and resolute self-discipline are no substitutes for temporal detachment.

In general, the research worker finds material more readily available for a study in contemporary public address than he does for a study of other periods, but there is one exception. Diaries, journals, personal correspondence, and even some of the public documents are not available until a number of years after they have been written. The usual practice of the families of famous men is to keep private papers from the public as long as the issues and the

personalities upon which they bear are alive. Ordinarily the revelation of such valuable sources of material must await not only the death of the man but also the death of his friends, his opponents, and his immediate family. The average length of time elapsing between the death of a public figure and the bequest of his letters to a historical society is fifty years.[1]

The closeness of the observer to his topic, therefore, presents several serious, inherent limitations upon the use of contemporary public address as a research area. These limitations, however, should not be interpreted as barriers making studies in this area unprofitable; rather, they should serve to point out the directions in which research may properly proceed.

Lack of Models. A factor that makes the writing of this article somewhat perilous serves, also, to make research in contemporary public address difficult: there are few models to follow. This situation contrasts sharply with that prevailing in the more common types of rhetorical research, such as studies of orators "safely dead," studies of rhetorical concepts as they appeared in medieval times, and studies of some speech practice as observed in a controlled experiment. In such research, a worker has many models to guide his own efforts and consequently finds it comparatively easy to evolve the procedure for his own study.

Although a lack of models may make a research project more difficult, it does not constitute a fundamental objection. If a type of research is worth while, it should be carried out. In time, there will be model studies.

[1] Harlow Lindley, Secretary, State Historical Society of Ohio, made this statement in an interview with the writer in 1944. The writer is additionally indebted to Mr. Lindley for the other ideas in this paragraph.

Questioned As an Academic Discipline. Many directors of graduate research are of the opinion that it is not what the student does to the study but rather what the study does to the student that is important. Actually, both tests should be applied.

How great a contribution, then, can a study in contemporary public address make to the training of the student? Is a study in this area too limited in its demands to be valuable by graduate school standards as a medium for training? The answer appears to depend (as no doubt is true of studies of all types) primarily upon the standards set by the director of the thesis, for research in contemporary public address may require the use of knowledge from many sources and demand the exercise of disciplined judgment.

Again, as is true of all types of research, the standards should be high and the discipline strict. The student must earn his degree as fully as do his colleagues who analyze the oratory of Clay or Webster, the influence of Isocrates, or the place accorded *inventio* in Colonial rhetoric. He must be carefully grounded in the history of rhetoric and in the principles of rhetorical criticism. He must know well the orators of other ages and be familiar with critical studies of them. He must attend a great many of the addresses delivered by the man that he is studying and listen to other such addresses as a member of the radio audience. He must discipline himself to listen carefully, to observe the audience, to eliminate bias from his reports, to interpret findings intelligently, and to know where reporting ceases and interpretation begins. He must read widely so that he understands the issues with which the speeches deal, and he must be familiar with the colleagues and the opponents of his man. He

must search diligently for every possible item of information bearing upon his project. He must read editorials in the newspapers, examine the news columns for reports and the magazines for opinions, and search through all available material, published and unpublished, for the rhetorical views of the speaker and for information on the structure and the delivery of the speeches included in the research project. He must inform himself of the events that follow the speech to try to determine its effect; and he should make every effort to interview his speaker and his speaker's colleagues. Finally, in the actual writing of the thesis, the research worker must maintain the same high standards of organization, language usage, and painstaking selection of ideas that characterize sound work in other areas of rhetoric and public address.

Contemporary public address, therefore, appears to possess no inherent limitations as an academic discipline. There is no reason that a study in this area cannot be sufficiently exacting to develop in the student qualities of humility, persistence, and thoroughness. The preparation of the thesis can be a rich educational experience, which (1) provides training in research methods; (2) requires the integration of the knowledge and the skills of several fields, such as classical rhetoric, rhetorical criticism, history of oratory, linguistics, persuasion, social psychology, history, political science, and economics; (3) makes the student an "expert" within a defined area; and (4) leads to conclusions regarding the theory and the practice of rhetoric in our own times.

Questioned As to Academic Respectability. At one of the sectional meetings of the Thirtieth Annual Speech Conference, the director of research in rhetoric at one institution granting the doctorate in speech objected to work in contemporary public address upon the grounds that other departments of his university would refuse to accept theses dealing with present-day speakers. Obviously he was posing a local problem and not a fundamental objection; yet the question of academic respectability, which arises concerning every new research area, cannot be ignored.

During the years that speech departments were struggling to attain an academic position equal to that of departments of English, history, and mathematics, encouraging theses closely resembling those prepared in the better-established fields was probably a matter of good politics. Even today some departments may deem it prudent to limit their work to theses which make only minor adaptations of the methods of the historian, the literary critic, or the social psychologist. Indeed, graduate work employing these methods, the value of which the many excellent studies clearly establish, ought to be continued and expanded.

On the other hand, as a general proposition, speech departments ought now to develop their own methods and their own areas within the general field of rhetoric and public address. Ultimately the justification for the existence of graduate departments in public address, as distinguished from those in literary criticism, history, and social psychology, may rest upon the development of research studies which are primarily speech rather than history, English, or psychology. And the point at which public address becomes unique, as distinguished from history and other subject matter areas, is its aliveness. Speech is a living subject, communication become dynamic. It

is the spoken word, not the written page. It is a means of social change, not the social change itself.

These distinctions, although obvious, are commonly overlooked. If speech departments are to do more than imitate the work of other academic disciplines, they must develop specialized techniques and direct a portion of their research efforts toward those points at which public address becomes unique. Specifically they must study language *as it is heard*, speech structure in relation to its effect *at the time of delivery*, the ethical power of the speaker *as he stands before the audience*. The study of contemporary public address may, in short, be the most distinctive function of the graduate research program in rhetoric.

II

The consideration of the limitations, real and supposed, inevitably has led me to indicate some of the advantages of contemporary public address as an area for research. The purpose of the second section of this paper is to name and discuss other strong points.

Exactness of Observation. Distance may be required to see the relationship among the trees in the forest, but only those who are close to a tree can observe accurately the arrangement of the limbs and the structure of the leaves. One can observe details the more advantageously from close-up; the total picture, from a distance.

In research, both perspective and accuracy in details are needed. Conclusions without perspective must be tentative or confined to limited areas; conclusions based upon insufficient or inaccurate data are unsound. *The most important contribution that studies in contemporary public address can make to the total, continuing research program is to record the present accurately, completely, and expertly, and thus to provide future scholars, who will have the advantage of historical perspective, with observations of speakers as they speak, of the immediate audience as they listen, and of the public reaction shortly after the speech is delivered.*

The need for the preparation and the preservation of such reports is evident to anyone who has studied the public speaking of the past. Documents become lost or destroyed; memories of surviving eyewitnesses dim; reports of laymen may be plentiful, but those of skilled observers (men trained in rhetorical criticism) are either scarce or nonexistent; information on delivery, the state of the listener at the beginning of the speech, and the reaction of the audience is usually fragmentary or not available. Piecing together a picture from such meager information, though it may be a useful activity for sharpening the intellect, is a hazardous method of arriving at sound conclusions.

Training in Observation and in Reporting. The available information concerning our graduate programs in speech suggests that the training of students is weak where one would expect it to be strong, that they receive careful instruction in analyzing the written address but little or no guidance in criticizing a speech at the time of delivery. This gap in the training of advanced students in public address, wherever it may occur, seems serious for at least three reasons. (1) The educational world has the right to expect the man whose major training is in public address to be able to provide sound criticism of public speaking as it occurs. We expect the man trained in literature to be a good judge of

books, the man trained in political science to provide leadership in the analysis of current problems of government, and the man trained in modern history to be an interpreter of the complexities of contemporary developments. The distinctive role of the man trained in public address ought to be the criticism of the speaking of his own time. (2) The assumption that there is no need for specific training in the evaluation of speeches as delivered is unreasonable and is peculiar to the criticism of the spoken word. Speech schools do not assume that the student can learn to interpret the printed page without reading aloud, that he can learn to act without acting and receiving criticism, that he can debate without participating in forensics, or that he can analyze the written draft of a speech without guided practice in such an analysis. The critical reporting of the spoken address, which is probably an even more complex skill, depends upon (a) a general background in rhetoric, (b) specific instruction in methods of observing, reporting, and evaluating, (c) practice in preparing critical reports of speeches, and (d) the careful evaluation of those reports with suggestions for improvement. (3) A study that considers only the written draft of a speech, although useful in reaching limited (even though worthwhile) objectives, is incomplete. Irony depends more upon delivery than upon phraseology, more upon the speaking of the particular word or phrase than upon any general characteristic of delivery. The effect of figures of speech, comparisons, varied sentence structure, parallelism, and repetition depends upon delivery as well as upon composition. (Indeed, can a figure of speech or parallel structure be said to exist if it has no force at the time of delivery?) If the significance, even the existence, of rhetorical devices lies in the effect upon the audience, training in contemporary public address is an essential part of the work of any student specializing in rhetoric.

Re-evaluating Rhetorical Theory. Rhetoric has never been an exact science and, except in a few specific details, never can be. All rhetoric consists of generalizations, a few of which the author of a rhetorical work originates, usually on the basis of non-controlled observation, but most of which he repeats, deliberately or unwittingly, from earlier works. Although it seems probable that most of the rhetorical principles passed along uncritically from century to century are sound, we fail to fulfill our responsibilities as scholars if we accept the rhetoric of the past unquestioningly.

Moreover, we cannot assume that rhetorical principles which were true in the years of the trireme are still true in the hours of the super-bomber. In fact, such questions as the following suggest that some of the principles of ancient rhetoric may no longer be applicable: How has the development of radio affected rhetoric? What has been the effect of the widespread use of public address systems upon talking to the seen audience? What effect has the shrinking of the world had upon public address? How have mass education and the creation of larger and more heterogeneous audiences affected speech composition and delivery? And, what effect do the social and the political institutions of these times have upon public address? Every generation needs to determine its own rhetoric, neither disregarding the past nor accepting it uncritically.

Three methods can be used in re-evaluating rhetorical principles. (1) Authors of rhetorical works can draw conclusions from their personal obser-

vations. Every author follows this course, the soundness of the results depending upon how careful are his observations and how penetrating is his analysis. With any individual, however, this plan must produce a re-evaluation which is incomplete and which in at least some of its details is questionable. (2) Some aspects of public address can be studied singly under controlled conditions. If the experiments are carefully planned and executed and if the very setting up of a controlled situation does not produce bias, valuable results occur. Any re-evaluation of rhetoric must consider whatever findings these experiments produce. (3) A series of carefully prepared observations on a speaker, a group of speakers, a type of speech, or an aspect of rhetoric provides information that is useful in bringing statements of rhetorical principle into conformity with present practice. This method is less exact than is the second, but it has the advantage of studying speaking under natural conditions.

The re-evaluation of rhetoric has practical, as well as academic, implications. Both students and adults learn the art of speechmaking partially from books on public speaking. The usefulness of these books must depend upon whether their principles are sound in contemporary times. At least most of these principles should reflect the present-day practices of effective speakers.[2]

III

The purpose of any research project should govern the selection of procedures and the evolution of techniques. In turn, the inherent limitations and the points of strength should be primary factors in determining what purpose is appropriate. We have already found that the principal limitation upon a study in contemporary public address is the lack of perspective and that the greatest point of strength is the possibility for exact reporting.

Research in this area should, therefore, aim at accurate reporting, and it should avoid drawing conclusions as to long-time effects. Moreover, it should concentrate upon reporting those elements which are the most difficult to ascertain a number of years after the delivery of a speech. Thus, although a study of contemporary speakers may include an analysis of the written text, the emphasis should be upon the speeches as delivered.

Reporting a Speech. Which items a criticism of a specific address should consider depends, of course, upon the purpose of the report, the inclinations and the talents of the observer, and the speech itself. Among the items that one may include are the following:

- Name of speaker
- Title of address
- Purpose of address
- Description of speaking occasion
- Description of audience
- Description of other pertinent situational factors (preceding speeches, decorations in room, temperature of room, acoustics, etc.)
- Description of delivery
- Brief summary of content
- Analysis of style and rhetorical devices
- Analysis of methods of audience adaptation
- Analysis of the ethos of the speaker
- Description of audience reaction
- Conclusions
- Name and position of observer
- Reference to printed sources
- Verification

In the verification one or more persons attending the speech indicate to what extent they agree with the report. Ideally many observers should draft detailed reports, but actually a research worker has difficulty in persuading any-

[2] The scope of this paper does not include methods of determining which speakers are effective.

one else to record his observations and reactions. In many instances, however, it is possible to induce other listeners to read a report and to suggest additions and corrections. If these observers represent diverse age levels, occupations, political affiliations, and educational backgrounds, the verification section becomes especially valuable.

The other items are largely self-explanatory, but two comments regarding the preparation of the criticism may be useful. (1) Preferably the observer should draft his report within 24 hours after hearing the speech and before examining the written draft. Talking with other listeners often serves to stimulate one's thinking and to bring out points that might be overlooked, but the criticism should consist primarily of the observations and the evaluations of the author. He may, however, cite the opinions of other observers, provided that he distinguish between them and his own. (2) The critic should base his analysis of style, description of rhetorical devices, statement of purpose, and summation of content upon the speech as delivered; he should restrict his use of the written version to the checking of quotations used as illustrations in the report. There are two reasons for basing the analysis solely upon the address as spoken. (a) Examining the written draft inevitably causes a certain confusion of stimuli with the result that the criticism fails in some degree to report the living speech. Moreover, the observer in his point of view moves away from that of the audience. A manuscript can be analyzed five years or fifty-five following delivery; the unique value of a report in contemporary public address, as defined at the beginning of this paper, is its immediacy. (b) Factors which appear in the written draft but which competent observers overlook during delivery are of doubtful rhetorical significance.

Building a Comprehensive Study. The critical reporting of an address, although valuable, can hardly be called research. Rather, these critical reports supply a portion of the material out of which research may result.

The types of studies that are already common to the field of rhetoric suggest those types which we can develop in contemporary public address. Thus, studies may pertain to a single speaker; to the oratory of a cause, a movement, or a campaign; to the speechmaking of a limited geographical area; to the use that selected speakers make of a particular rhetorical device; or to one of the types of public address. For example, one could study: James F. Byrnes, Spokesman of American Foreign Policy; Campaign Oratory As Delivered over National Radio Networks in the Congressional Elections of 1946; The Radio Speaking of Harry Truman as President; The Use of Speech in Public Hearings Conducted by Congressional Committees; Public Speaking in the Open Sessions of the General Assembly of the United Nations; The Lecture Platform of 1947; Public Speaking in Missouri in 1947; A Study of Radio Sermons Delivered over the National Networks in 1947; A Study of the Practices of Selected Speakers in Building their Introductions and Conclusions in Addresses Given in the Period from 1947-1949. Anyone seriously interested in contemporary public address can, of course, think of many other potential research topics.

Whether the research worker should personally attend all speeches included in his study is debatable. Certainly the extent to which he can observe at first-hand should be a criterion for the selection of a topic, and he should attend as many speeches relating to his topic as

possible. Otherwise, one of the characteristics that should mark the study in contemporary public address, the closeness between the observer and the observed, is lost.

On the other hand, no study is complete that depends exclusively upon firsthand reporting. As in any type of research, the worker must use all available information. He must study the problems from which specific speeches arise, interview the speaker or the speakers to learn their views upon rhetoric and to secure their ideas concerning the composition and the delivery of the addresses included in the study, secure the reports of other witnesses to the speech, and check all written sources, including newspapers and magazines, for critical comments and for evidence of the immediate influence.

Although the method differs from that used in studying the speakers of an earlier era, the outline for a study in contemporary address will not be unlike that for a study of Henry, Burke, or Clay. For example, a present-day study of the speaking of Harry Truman as President might follow this outline:

I. Purpose of the study.
II. Background for the study.
  A. Truman, the man: developmental factors shaping his beliefs and attitudes; analysis of his ideas; study of motivation.
  B. The years in which Truman spoke: the issues; the political, economic, and diplomatic situation; the status of public opinion; the flow of history.
III. The Rhetoric of Truman as President
  A. A case study of each of the major addresses delivered by Truman as President.
  B. The influence of the speeches as evidenced by the immediate reaction and by events occurring before January 1, 19—.
  C. Truman's theory of speechmaking as evidenced by his own statements and writings.
  D. The opinion of Truman's contemporaries regarding Truman as a speaker.
IV. Conclusion

Space limitations prevent the presentation here of outlines for other types of study in contemporary public address, but in each instance the approach and the organization are similar to those for a comparable investigation of earlier speakers or movements. The point of difference is that in contemporary public address the research worker takes all possible advantage of the opportunity for studying much of his material at firsthand and at the same time recognizes that his closeness limits perspective.

IV

Although material for studying contemporary public address is abundant—even overwhelmingly so—very little use is being made of it. As a result, scholars wishing to study the rhetoric of our day will encounter the same problems that we meet in studying orators of the past. We are today storing up very little evidence that is written, original, pre-appointed, and expert; and despite the great opportunities that science has given us for preserving the sound of the human voice, we are leaving to future scholars surprisingly few movies and recordings, and those which we are leaving are not catalogued.

Last year I prepared a 34-page summary of work in contemporary public address.[3] The conclusions may be summarized as follows:

1. Half of the 31 colleges and universities replying to a questionnaire have preserved ten or fewer recordings of addresses delivered since March 4, 1933. Very few institutions have more than 50 recordings.

[3] A limited supply of these reports is available for distribution on a complimentary basis. Those interested in securing the report should write to the Executive Secretary, SPEECH ASSOCIATION OF AMERICA, University of Missouri, Columbia, Missouri.

2. Almost no institution has a set of recordings that is complete within definable limits. A near exception is the University of Missouri, which recorded all but one of President Truman's speeches broadcast over a national radio network between October 1, 1945, and April 1, 1947.

3. A few speakers, notably Winston Churchill and Franklin D. Roosevelt, have been recorded, although unsystematically, by many institutions, while other speakers have been recorded seldom, if at all.

4. No centralized file exists to show which institution(s), if any, have recorded any designated speech.

5. Certain agencies of the Federal government have huge quantities of recordings. The body of the mimeographed report partially describes these holdings.

6. The national radio networks have made very few recordings of public addresses, and most of these have either been destroyed or stored in warehouses.

7. Of 13 individual stations replying to a questionnaire, only five have any recordings of public addresses, and in some instances these holdings are small.

8. Of 17 historical societies replying to a questionnaire, only one has more than one recording in contemporary public address.

9. Seventeen articles dealing with contemporary public address have appeared in the QUARTERLY JOURNAL OF SPEECH and *Speech Monographs*. This number would be greater except for the exclusion of those articles which appear to be based entirely on written sources and to contain no first-hand reporting.

10. Very few of the educational institutions have completed research work in contemporary public address or have any studies in progress.

11. Very few critiques of living speakers have been prepared.

12. The historical societies, with only two known exceptions, are collecting and preserving no source materials for studies in contemporary public address, excepting generally distributed periodicals such as *Vital Speeches*, the *Congressional Record*, and the New York *Times*.

V

The aim of this paper has been to present an analysis of the limitations, the advantages, and the techniques of contemporary public address as a field for study and to report upon the status of research in this area.

It would seem that the amount of work in contemporary public address ought to be increased for three reasons. (1) The study of speeches as delivered is valuable and valid training for any student working toward a higher degree in speech. (2) The study of speeches as delivered, together with the study of related documents, may lead to useful contributions to rhetorical theory. (3) The preservation of materials upon contemporary public address will increase the reliability of future studies. Every movie and every recording that is made and preserved and every critique that is written by an eyewitness to an address adds to the material upon which future research may be based. Cataloguing these recordings and critiques and storing them so that they will be accessible will enhance their value.

The suggestion that the amount of work in public address be increased in no way presupposes the curtailment of other types of rhetorical research. We are entering a period in which we may expect growth in the total amount of graduate study. Although certain universities will properly specialize, the sum of our effort should be a balanced program. In such a program, contemporary public address has a place.

CHURCHILL'S SPEECH ON THE MUNICH AGREEMENT

HALBERT F. GULLEY*

WINSTON SPENCER CHURCHILL, wartime Prime Minister of Great Britain, is widely recognized as one of the outstanding speakers of our time. The New York *Herald-Tribune* called him "that towering figure in world history who more than any other single individual saved the British people, and through them, saved the whole structure of rational and civilized world society."[1] He has been described as one of England's "profoundest initiates in the artifices of rhetoric,"[2] and the "voice of Britain."[3]

But during his varied career, this man has been assailed bitterly. He has been called "scintillating but irresponsible,"[4] untrustworthy,[5] "a dangerous opponent . . . and a dangerous ally."[6] A fellow member of the House of Commons referred to Churchill's speaking in 1934 as "the language of a Malay running amok."[7] Theodore Roosevelt once wrote a letter to Henry Cabot Lodge in which he mentioned some of the novels of the American writer, Winston Churchill. In making clear the distinction between the two men by that name, he said: "Of course, I mean *our* Winston Churchill; Winston Churchill the *Gentleman*."[8]

We need not search long for the basic premise upon which Winston Churchill has built his speeches. He has expressed his guiding philosophy as two compatible principles which mean the same thing:

> At all times according to my lights and throughout the changing scenes through which we are all hurried I have always faithfully served two public causes which I think stand supreme—the maintenance of the enduring greatness of Britain and her Empire and the historical continuity of our island life.[9]

Mr. Churchill became convinced during the early 1930's that Fascism—combined with Hitler's ambition—threatened European *status quo* more than did Communism; or at least threatened it more immediately. Any change in the alignment of nations would be an unfavorable change for Britain. Churchill, therefore, spoke frequently and consistently in the House of Commons on the dangers inherent in the actions of Germany. The increase in German armaments,[10] the comparative weakness of Britain's defenses,[11] and the Anglo-German Naval Agreement[12] this outspoken critic condemned. As the European situation developed, Churchill repeated and reinforced his warnings to the House. He described the violation and fortification of the Rhineland,[13] and later the annexation of Austria as steps in Hitler's blueprint of expansion.[14]

The seven years before 1939 saw a confused Great Britain struggling with economic depression at home and political dynamite abroad. The economic crisis of 1931 caused the election to Parliament of a so-called "National" Govern-

*Instructor in Communication Skills, University of Iowa.

1 Editorial, July 26, 1945.
2 *Time* 36:36, October 21, 1940.
3 Philip Guedalla, "Roosevelt, Churchill and Hitler," *New York Times Magazine*, April 20, 1941, p. 31.
4 *New York Times*, February 27, 1938.
5 Lord Beaverbrook, *Politicians and the War* (New York, 1928), I, 17.
6 J. R. Clynes, *Memoirs* (London, 1937), p. 255.
7 *Parliamentary Debates*, July 13, 1934.
8 *Selections from the Correspondence of Theodore Roosevelt* (New York, 1925), II, 349.
9 Speech delivered at Caxton Hall on election to leadership of Conservative Party, October 9, 1940.
10 November 28, 1934.
11 March 10, 1936.
12 July 22, 1935.
13 March 26, 1936.
14 March 14, 1938.

ment. When the House of Commons assembled, it was apparent that the coalition had actually been a victory for the Conservative Party,[15] since members of that party had captured 471 of the 615 seats. The Labor Party made some gains in the General Election of 1935, but Conservative members continued their domination. In May, 1937, Neville Chamberlain announced his policy of European appeasement[16] when he became Prime Minister.

A climax to the long-running debates in Commons came after the signing of the Munich Agreement, in 1938. On the afternoon of September 28, Parliament met to hear Mr. Chamberlain outline the negotiations with Hitler which had culminated in the crisis. The majority of members were convinced that war was imminent. Dramatically in the closing minutes of the Prime Minister's speech a message arrived, and Mr. Chamberlain announced that he had been invited to meet Hitler the next morning in Munich. The demonstration of cheering, shouting, and stamping which followed was depicted as "a scene of excitement unparalleled in the crowded history of Parliament."[17] The responses from both sides of the House were enthusiastic expressions of relief, gratitude, and hope. The House adjourned until Monday, October 3, while the man with the umbrella made his historic flight to Munich to bring back "peace with honor." The public's initial reaction to his return was one of almost hysterical rejoicing.[18]

The debate on the Government's action began on Monday with the resignation of Alfred Duff Cooper as First Lord of the Admiralty. Chamberlain defended the policy of his Government. Speeches criticizing the action were made by Clement Attlee, leader of the Labor Party, Sir Archibald Sinclair, Liberal Party leader, and Anthony Eden, who had resigned earlier from Chamberlain's Cabinet. Speakers from both sides of the House were agreed on two points: that Britain should now speed rearmament; and that the loan to Czechoslovakia proposed by the Government should be voted immediately. Mr. Churchill rose to speak to a crowded[19] House of Commons late Wednesday afternoon.

A close examination of this speech will probably be worth while because, as we have seen, this occasion was a climacteric in the development of events on which Churchill had been speaking for five years. But first, what manner of man was this who rose from the Government benches to condemn the policy of Chamberlain? What attitudes were held by various sections of the audience concerning this situation?

Speaker

Winston Churchill occupied a somewhat peculiar position in British politics. No one underestimated his capabilities. Most members were agreed on his brilliance, his wit, and his speaking ability. But as a British author pointed out in 1939, "intellectual brightness is distrusted in England, being somehow associated with lack of sincerity; while strenuous energy is often considered rather bad taste."[20] Churchill was characterized as aggressive,[21] adventurous,[22]

[15] Said Labor Leader Arthur Henderson: "The Tories have secured under the guise of national unity a larger representation than . . . in 1924." *The Times* (London), October 29, 1931.

[16] See footnote 29.

[17] *New York Times*, September 29, 1938, p. 15.

[18] *New York Times*, October 1, 1938.

[19] *The Times* (London), October 6, 1938, p. 12.

[20] Harold Callender, "Now They Listen to Churchill," *New York Times Magazine*, August 13, 1939.

[21] Earl of Asquith, *Memories and Reflections* (Boston, 1928), II, 88.

[22] *Ibid.*, p. 39.

restless,[23] "brilliant but erratic,"[24] in a in a nation whose leaders ordinarily are calm, reserved and dependable. More than that, many had little confidence in his judgment. Some of this distrust sprang from his record in public office. With the name Churchill went the stigma of the Dardanelles failure and the Antwerp fiasco of World War I. The House had seen him desert the Conservative Party just in time to accept office in a Liberal Cabinet; and they had seen him return years later to the Conservative fold when the power of Liberalism was declining. They remembered his stinging attacks on Communism in the 1920's,[25] and they had heard him in 1934 propose that Russia be admitted to the League of Nations in the interests of peace.[26] They knew that he had endorsed Fascism in 1927;[27] now he was condemning Fascist Germany. A spokesman for the Government, in refuting Churchill's speech on Munich the following day, expressed the attitude of many members of the audience toward Mr. Churchill:

> The right hon. Gentleman, the member for Epping [Mr. Churchill] last night spoke of the struggle for democracy. I remember the present Home Secretary standing at that Box for weeks engaged in the task of giving a limited Constitution to India, but the right hon. Gentleman's talk then was that no democratic government should be given to the people of India in any shape or form. He talked last night about pagan Germany, and said that we must not bargain with them. . . . But he made the same kind of speeches about 'Atheistic Russia' when he spent £100,000,000 of the British taxpayers' money in trying to destroy the Soviet Republic . . . I think . . . he was simply speaking with his tongue in his cheek.[28]

This speech apparently did not counteract the previous estimates of the audience concerning Churchill. A majority of members would probably still have labelled him "erratic." Plainly, then, when Winston Churchill spoke on October 5, 1938, his was not the most credible voice in the House of Commons.

Audience

The largest section of the audience which the speaker faced on this occasion supported the Government's official policy. This group, made up largely of Conservatives, felt that the only way to get peace was to remove the causes of war[29] through appeasement and negotiation. The Prime Minister gave the immediate view of this group when he said that the House was meeting in "joy and thankfulness that the prayers of millions have been answered" in averting war.

The Labor Party, who were the official Opposition, and whose membership comprised 28 per cent of the House,[30] made up the second largest section of the audience. This party was by now reconciled to the necessity for rearmament, although in 1933 their annual conference had resolved never to fight another war except in self-defense. They opposed Chamberlain for abandoning the principle of collective security. They felt that rearmament might have been unnecessary if the League of Nations

[23] Beaverbrook, *op. cit.*, II, 32.

[24] *New York Times*, May 14, 1938.

[25] "The blot on Churchill's character and intelligence is his inveterate phobia about anything faintly pink." John Gunther, *Inside Europe* (New York, 1938), p. 289.

[26] July 13, 1934: "I do not see how anyone who wishes to induce Germany to come back to the League . . . can possibly find reasons for objecting to Russia also joining that body."

[27] "Winston Churchill's Approval of Fascism," *Literary Digest* 92:18-19, February 26, 1927.

[28] Mr. McGovern, 339 H. C. Deb. 5s., 531 October 6, 1938.

[29] Chamberlain re-emphasized this policy at the time of the Munich debate: "We should seek by all means in our power to avoid war by analysing possible causes, by trying to remove them, by discussion in a spirit of collaboration and goodwill." 339 H. C. Deb. 5s., October 6, 1938.

[30] The 1935 General Election had placed 379 Conservatives, 166 Labor Party members, and 54 Liberals in the House.

had been effectively supported; they also believed that a strong League might have saved Czechoslovakia.

The views of the Liberal Party, which held only 9 per cent of House membership, largely coincided on this issue with those of the Labor Party, especially in the matter of collective security. In addition to these three major groups, the audience contained members who held various other views which cannot be classified along party lines. Mr. George Lansbury and a handful of others were complete pacifists. A small group of Conservatives was ready to join with Mr. Churchill in abstaining from the vote to register disapproval of the failure to stand up to Hitler.

The attitude early in the debate, particularly among supporters of the Government, was one of elation that war had been averted. But much of the wild enthusiasm of the preceding week evaporated as Opposition speakers pointed out the changed outlook for the future of Europe.[31] There seemed to exist a feeling that England had needed time to complete her defenses, although no one expressed the idea that Czechoslovakia had been sacrificed to gain time; indeed, Mr. Chamberlain offered the opinion that Czechoslovakia would enjoy more security than before.[32] Some members felt that the Prime Minister had acquiesced to Hitler's demands without sufficient resistance.[33] Many believed that Czechoslovakia had been betrayed, but probably few of these would have advocated going to war to save that nation from dismemberment.[34]

Under these conditions, Mr. Churchill rose to speak.

Speech

His purpose in this speech was not to change the outcome of the vote on the motion. He realized that Mr. Chamberlain had the almost solid backing of the Conservative Party. Twice in this address Churchill explained that he was saying the "most unpopular and most unwelcome thing." His purpose was, rather, to put the case in opposition to appeasement as strongly as possible, and to urge that the nation adopt the plans for defense, especially in the air, which he had been advocating for five years.

Mr. Churchill wanted to tell an audience, a large section of which would be openly hostile to such a view, that England had suffered an "unmitigated defeat." He first emphasized his personal regard for the Prime Minister, and conciliated his hearers through praise and an appeal to tolerance. This technique of rendering hearers well-disposed toward the speaker was probably effective in winning at least the attention of his audience. A sense of tolerance for the honest convictions of others is strong among the British.[35]

Churchill offered two contentions to support his assertion that England had suffered a defeat. He argued, first, that only collective action by many nations

[31] *The Times* (London), October 4, 1938.

[32] "It is my hope, and my belief, that under the new system of guarantees, the new Czechoslovakia will find a greater security than she has ever enjoyed in the past." 339 H. C. Deb. 5s., 45.

[33] For example, Duff Cooper said: "The Prime Minister has believed in addressing Herr Hitler through the language of sweet reasonableness. I have believed that he was more open to the language of the mailed fist." *Ibid.*, 34.

[34] Sir Archibald Sinclair made the point that Czechoslovakia had been forced to make immense sacrifices and that hundreds and thousands had forfeited their liberty. But he said later in the same speech: "I have never met one person who wanted to make war on Germany and who was not as anxious as I was for peace." *Ibid.*, 67-68.

[35] Wickham Steed wrote at this time: ". . . one of the principles which had come to govern the religious, and to some extent, the public life of England was the principle of toleration, of agreeing to differ on views . . . honestly held." "Munich," *Forum* 101:21-23.

could maintain peace, and, secondly, that the Munich Agreement would result in the strengthening of a German sphere in middle Europe to the disadvantage of the western democracies. In developing his first argument he maintained that Britain and France, through close contact with Russia and the smaller European powers, could have added sufficient weight to the other forces working for peace to have caused Hitler to back down. These other forces working for peace were Germany's unreadiness to fight a large scale war and the natural dread of warfare entertained by the people of all countries. He enumerated the causes for the Government's failure to stop the aggressor and he described the weakness of that policy by an historical parallel from the reign of King Ethelred the Unready. Throughout the development of this argument, Mr. Churchill was using, primarily, two emotional appeals. He was attempting to arouse indignation against the Chamberlain policy; and he was appealing to sympathy for broken, mutilated Czechoslovakia—"this particular block of land, this mass of human beings to be handed over."

To assess the effectiveness of this argument, it is necessary to consider the fact that Mr. Churchill did not, to any great extent, modify his views on this occasion to win specific sections of his audience. He had written a magazine article just before the Munich controversy[36] in which he expressed this same idea. More than that, as early as 1933[37] he had enunciated the principle that the nations of Europe should collectively deter the expansion of Germany. It is obvious that he was not willing to compromise his convictions to win popular support; in this very speech he berated all three major groups in his audience: the Conservatives for not giving one-tenth the attention to timely rearmament that they were now giving to the Czechoslovakian transaction, and the Labor and Liberal Parties because, he said, "I remember for two years having to face, not only the Government's deprecation, but their stern disapproval." Here was the aggressive, erratic Churchill again propounding the extreme view.

In spite of this rebuke, such an argument was probably accepted by the members of the Labor and Liberal Parties because they were in sympathy with Czechoslovakia and they believed in collective security. Churchill's appeal to indignation against Chamberlain's policy no doubt was effective in strengthening the attitudes of these groups. But this appeal did little to influence the majority group which backed the Government. They approved the Prime Minister's action because it had averted war, and they had not yet started to examine seriously the consequences of Munich. In addition, they felt that Mr. Churchill was overlooking the unreadiness for war which existed both in England and in France. They were probably justified in this realistic view. The unpreparedness of England at the time of Munich must have loomed up as a factor in Chamberlain's decisions. Future developments were not to disprove the soundness of the *principle* of collective action, but neither were they to prove necessarily that threats could have caused Hitler to back down.

To substantiate his second contention, Mr. Churchill offered the specific instances of Yugoslavia and Poland. He quoted an article from *The Times* of that morning which dealt with the situation in Yugoslavia. There the oppo-

[36] "What Can England Do About Hitler?" *Current History* 19:13-15.

[37] November 7, 1933: ". . . the greatest help will be found in re-creating the Concert of Europe through the League of Nations . . . in an attempt to address Germany collectively. . . ."

sition to the Government's policy—a policy of close association with Germany—collapsed almost overnight with the signing of the Munich pact. These powers, Churchill pointed out, would formerly have sided with Britain. He made an extended appeal to fear and anxiety by asserting that the German army was growing stronger, that England might fall into the orbit and influence of the Germans, and that new demands might be made upon Britain to surrender territory or liberty. As in the case of his first contention, this was not the first time Mr. Churchill had advanced such an argument. In the preceding December he had told the House that there were secondary nations whose decisions were "hanging in the balance whether they should join the dictator totalitarian powers or whether they should stand by the Covenant of the League of Nations."[38] This argument was designed to cast doubts in the minds of those who had more or less blindly approved the policy of Chamberlain. It was probably successful in causing them to wonder about Britain's future strength on the continent, even though it did not evoke an immediate, outward response.[39] Subsequent events demonstrated that Churchill was justified in maintaining that German influence would spread throughout the Danube basin, and that this expansion would prove detrimental to the interests of the western powers.

Special consideration must be given to Churchill's use of personal proof. This speech was an attempt to dispose the audience more favorably toward the speaker and his point of view and to generate opposition to the Government. To establish his own credibility he referred to his experience in a position of responsibility in a similar crisis; no doubt he meant his post as First Lord of the Admiralty at the outbreak of World War I. He further referred to the wisdom of his past warnings. His two arguments were fashioned to show the lack of wisdom in the Government's actions in abandoning collective security and in contributing to the rise of a strong Germany. The House undoubtedly respected Churchill's lengthening experience in political and military affairs, but the weight of his personal proof was lessened by his peculiar political reputation. He did succeed in raising strong doubts about the wisdom of appeasement and, what was perhaps more important for the future, in establishing himself as the archenemy of that policy.

Much of this speech was cast in a refutational mould. When Churchill asserted that England and France had suffered a defeat, Lady Astor called out: "Nonsense." He demonstrated his ability in immediate adaptation by replying with incisive fact:

> When the noble Lady cries 'nonsense' she could not have heard the Chancellor of the Exchequer admit in his illuminating and comprehensive speech just now that Herr Hitler had gained in this particular leap forward in substance all he set out to gain.

In refuting another interruption, however, the speaker parried by shifting ground. Several members called out that Chamberlain had succeeded in preserving peace. Churchill answered, not by meeting the challenge directly, but by contending that, if the Government had been willing all along to sacrifice Czechoslovakia to preserve peace, the matter could have been negotiated during the summer through regular diplo-

[38] 330 H. C. Deb. 5s., 1832-33, December 21, 1937.

[39] The *New York Times* commented after the debate: "Probably everyone in the House, including Mr. Chamberlain's bitterest critics, was glad war had been averted last week, yet everyone, including Mr. Chamberlain and his closest friends, felt uneasy at the prospect ahead of Britain in the next year or two." October 7, 1938.

matic channels. To this weak rejoinder he added a subtle type of *reductio ad absurdum*.

How effective were these refutational techniques? Most members of the House respected ability in what they referred to tritely as "the cut and thrust" of debate. Almost every speaker attempted to engage in rebuttal. Churchill's capacity in this direction was generally recognized. In this debate his powers were respected and no doubt gave strong reinforcement to his propositions.

The logical structure of this argument was well articulated with Churchill's purpose. Compositional relevancy was not always preserved, since Churchill had a tendency to insert ideas as they were suggested by interruptions and by arguments of preceding speakers. Nevertheless, the main divisions of the discourse—the exordium, refutation, argument and conclusion—are well defined. In the conclusion, Mr. Churchill left his audience with the impression he wanted most to create. Here was powerful expression of contempt for the policy of appeasement and the stirring of strong resentment by the House of Commons, and, beyond them, of the nation, against the policy of the Government.

Effectiveness

How did this speech meet or fail to meet the demands of the occasion? It is, of course, difficult to gauge the effectiveness of such Parliamentary debate. Mr. Churchill was challenging a motion which had the unquestioned support of a majority in the House; probably no amount of eloquence could have altered the outcome. The Government was upheld by a vote of 366 to 144. Only 20 Government members followed Churchill's example by abstaining.[40] The great orator in opposition certainly achieved a measure of effectiveness, however, in raising doubts about the future consequences of Munich. The *Manchester Guardian* called this speech "one which more than any other must have brought home to the House the real nature of the events of last week."[41]

One significant measure of effectiveness lies in the amount of time the Government speakers who followed Churchill in the debate spent in refuting his arguments. Brig. Gen. Sir Henry Croft, for the Government, followed Churchill immediately; his speech, almost entirely a rebuttal effort, failed in meeting Churchill's two contentions squarely, nor did he weaken the force of the opposition argument.[42]

Of the five speeches made in support of the Chamberlain policy later that day, only two failed to offer refutation for the remarks of Churchill, and neither of these was a serious debating effort. The Under-Secretary of State for Foreign Affairs, Mr. Butler, concluded the debate for the Government that evening; he spent the greater part of his speech attempting to destroy the effect of Churchill's indictment. Concerning the alleged desertion of the principles of collective action, Butler argued that it is difficult to get the League to operate, especially in a crisis. Butler tried to counteract the Churchill assertion regarding Yugoslavia and Poland by citing the expressions of gratitude which had come from Belgium and Rumania. Obviously, these attempts hardly under-

[40] *New York Times*, October 7, 1938.

[41] October 7, 1938.

[42] General Croft said that England had not suffered a defeat inasmuch as the whole world press was calling Chemberlain a saviour. In answering the collective security argument, he contended that England had above all nations tried to make the League work, but that it was necessary to negotiate with dictators since they controlled most of the continent. Munich he justified by asserting that England could not have won the war in the air, had there been war.

mined the Churchill logic and eloquence.

In the larger view, Hitler four days later (October 9) declared that Churchill, if he were in power, would be the cause of war in Europe. At any rate, the march of events in the months which followed helped exonerate the analysis and argument of Mr. Churchill. His was the leadership in the criticism of appeasement, and his was the leadership when the nation found the Chamberlain policy no longer tolerable. In the words of Philip Guedalla:[43]

> Mr. Churchill's speeches from 1933 to 1938 went largely unheeded. They are the mirror of events in Europe. But they do not reflect the public minds to which they were addressed. It was only gradually that the impact of events, not unassisted by his incessant warning, educated the nation until the two—prophet and audience—began to harmonize.

[43] "Roosevelt, Churchill and Hitler," *New York Times Magazine*, April 20, 1941, p. 31.

JOHN THELWALL: HIS LIFE, HIS SCHOOL, AND HIS THEORY OF ELOCUTION

FREDERICK W. HABERMAN*

PERHAPS the most remarkable professor of oratory and elocution in London early in the nineteenth century was John Thelwall. "Citizen" John Thelwall had not always been a professor of rhetoric. In fact, the announced decision of John Thelwall in 1801 to open a school of oratory and elocution created a minor sensation. A revolutionary patriot had turned professor. A demagogue stood revealed as a pedagogue.

I

Like most demagogues and even some pedagogues, Thelwall had not followed a single road to fame. In the course of a life that extended from 1764 to 1834, he had changed directions more than once.[1] By the time he was fourteen years old, Thelwall had attended several schools where (in his opinion) he underwent various degrees of physical and intellectual injury. He was apprenticed in turn in the family dry goods store and then in a tailor shop, but, disliking both the needle and the counter, he turned to law. For three-and-a-half years, Thelwall read the law, but with only half an eye. He spent most of his time reading the poets and the philosophers, and in selling the manuscripts of pieces he himself composed. Thelwall found law repugnant because, as he said, it made the fee "the major and minor of moral proposition." He discovered that he wanted to know what was true, not how best to support his client—a ruinous prejudice.

Aged 22, Thelwall began his literary career, publishing first a volume of poetry which was moderately well received. Within five years, his annual income from sundry literary engagements and publications had risen to something between two and three hundred pounds, a respectable sum, despite the remark of an eminent nobleman that it took forty thousand pounds a year "to jog along."

Meanwhile, Thelwall had been carrying on a secondary career in public life. He first came forward in the debating society at Coachmaker's Hall in 1783 when he was 19. His interest in public questions became so concentrated under the potent excitement of the French Revolution that he spent the seven years from 1791 to 1798 as a reforming zealot. Imprisoned for seven months by the Pitt government in 1794, Thelwall, along with Horne Tooke and Thomas Hardy, was acquitted of treason by Lord Erskine's celebrated plea.

Violence and contumely finally drove Thelwall into voluntary retirement. For two years he devoted himself to farming, but his was not a nature to thrive on silence and solitude. Returning to London in 1801, he founded his school of oratory and elocution. The school prospered. For three decades it attracted considerable attention because of Thelwall's lectures and because of the interest shown in the school by some of the contemporary men of letters, among

*Assistant Professor of Speech, University of Wisconsin.

[1] Some biographical sources for Thelwall are the following: *DNB*; "Prefatory Memoir," an autobiographical account in *Poems*, London, 1802; *Life of John Thelwall*, by Mrs. Thelwall, London, 1837, (Vol. I only was published); obituary in *Gentleman's Magazine* (1834), II, 549; an account of his political philosophy and reforming activity in *John Thelwall, a pioneer of democracy and social reform*. . . . Charles Cestre, London, 1906.

them Coleridge, Southey, Hazlitt, Lamb, Thomas Noon Talfourd, and Henry Crabbe Robinson.

Although Thelwall never achieved historical eminence, he was nonetheless one of the outstanding speakers of his day. His speeches lack academic polish, but they contain a full complement of ardor and pungency; they are humorless, but honest; inflammatory, but practical; discursive, but energetic. The qualities of the man himself are epitomized in a statement by Coleridge: "John Thelwall is a very warm-hearted, honest man, and we like each other uncommonly well. . . . He is intrepid, eloquent, and honest, perhaps the only acting democrat who is honest."[2]

II

Thelwall's announcement in 1801 of the founding of his school caught immediate attention. "This bold and daring scheme," one writer remarked, "alarmed some of Mr. Thelwall's friends, astonished and mortified his political enemies, and created no small speculation in literary and scientific circles."[3]

Thelwall aimed to provide, as he said, "a proper system of oratorical education" in a land that is "an exhaustless mine of oratorical capability."[4] Thelwall's establishment, in reality, developed into a combination of "clinic" for the cure of impediments of speech, of private school for instruction in the traditional subjects of the day, and of professional tutorial school for adults who sought aid in certain speech and oratorical problems.

A publication called *Terms of Instruction* gives us some information about the school.[5] Three age groups were eligible for enrollment: junior pupils, young gentlemen and ladies, and adults. For instance, gentlemen designed for the pulpit, bar, or senate, and desirous of "being accomplished in the science and practice of Elocution" were accommodated with board, room, and instruction at 200 guineas a year. Thelwall also maintained a consultative service by appointment. Thus, a clergyman could make an appointment for a certain time, when, in one sitting, Thelwall would go over with him the entire morning and evening service. Fee, five guineas.

Thelwall was proud of his library of 4000 volumes, but even prouder of the Historical and Oratorical Society, a school organization that met every Monday evening. At these meetings, there were disquisitions, debates, declamations, and orations. Since the subjects of debates and orations were drawn from past events in English history, safely removed from the passions of the day, the Society was but a pale reflection of that turbulent Coachmaker's Hall where the master first discovered his power.[6]

Thelwall himself lectured to distinguished audiences at the Institution, his listeners including John Britton, Godwin, Holcroft, Dr. Wolcot, Major Cartwright, Kenny, Robinson, Lamb, Quin, Cline, Taylor, and many other eminent men. Sir Thomas Noon Talfourd remarks that Thelwall's lectures were delivered with much enthusiasm, adding, "Sometimes, indeed, his fervour animated his disquisitions on the philosophy of speech with greater warmth than he reserved for more attractive themes; the melted vowels were blended

[2] In a letter written to Joseph Cottle in 1797. Cited by John Britton, *Autobiography* (London, 1849-50), pp. 180-181.

[3] Britton, *op. cit.*, p. 185.

[4] John Thelwall, *A Letter to Henry Cline, Esq.* (London, 1810), p. 256.

[5] John Thelwall, included in *Vestibule of Eloquence* (London, 1810), pp. 17-31.

[6] Henry Crabbe Robinson has accounts of two visits to meetings of this society in his *Diary, Reminiscences, and Correspondence*, ed. by Thomas Sadler (London, 1869), I, pp. 192, 507-508.

into a rainbow, or dispersed like fleecy clouds; and the theory of language was made interesting by the honesty and vigour of the speaker."[7] In short, behind the pedagogue, there still stood the ghost of the demagogue.

III

Thelwall called himself an elocutionist; he called his institution a school of elocution; and he called his doctrine a theory of elocution. In 1800, what did those labels mean? Their meaning may best be explained by a brief examination of the fifty-year old tradition of the elocutionary movement. For Thelwall was a part of that movement; much of his theory and practice may be most readily understood by referring to the theories and practices of the movement itself.

Elocution was an offshoot of rhetorical study. It was an exhaustive and systematic analysis of delivery. The elocutionary movement, which began about 1750, was a response to the demands of the age. This widespread and intense study of delivery was an answer to the eighteenth-century denunciations of oratorical frigidity, to the pressure for professional and educational training in speech, to the new consciousness of the need for standardization of spoken language, to the desire of the people to obtain facility in speaking a language of which they were becoming proud, and to the demands of those who dealt with democratic movements. The elocutionary movement, however, was more than a simple renaissance of a particular canon of rhetoric. It was, rather, a new ordering of an old subject.

This new ordering resulted from the application of the tenets of science and of rationalism to the physiological phenomena of spoken discourse. The new study of delivery was affected by the impact of science and of rationalism in precisely the same way that the study of history, of economics, of politics, of poetry, and of prose style was affected. The spirit of elocution, like that of science, was one of independence and originality. The elocutionist looked forward to a golden age, not backward. The methodology of the elocutionary movement, like that of science, was a combination of observing and of recording. Just as the astronomer observed the movements of the planets and recorded them in special symbols, so the elocutionist observed certain phenomena of voice, body, and language and recorded them in systems of symbolic notation. The philosophy of the elocutionary movement, as of rationalism, was a conception of man controlled by natural law. The rationalist believed that the nature of man was governed by the same order and law which seventeenth-century science discovered in the nature of the universe. Implicit in the minds of the elocutionists was the sense of a mechanical order in nature. Thus their rules and their systems, of which they were so vain, were claimed to represent the order that is found in nature; they were "nature still, but nature methodized."

Animated by this spirit, philosophy, and methodology, the elocutionists investigated various phases of delivery. Their diverse contributions to the study may be grouped into four divisions: gesture, voice management, vocal production, and pronunciation.

The division of gesture included all physical action. James Burgh, in his important book, *The Art of Speaking*, analyzed the proper and universal actions to be used in expressing certain emotions.[8] His assumption, shared by

[7] Thomas Noon Talfourd, *Memoirs of Charles Lamb*, ed. by Percy Fitzgerald (London, 1892), p. 179.

[8] London, 1761.

other elocutionists, of a natural determinism in emotional expression persisted through much of the nineteenth century.

The division of voice management included accounts of accent, pitch, pause, rhythm, force, and emphasis. John Walker formulated the inflective system of voice management, developing it from an exhaustive analysis of the interplay of vocal elements and grammatical forms.[9] Joshua Steele analyzed vocal elements on musical principles, and applied musical notation to printed discourse, so that one might sight read an oration as he would a sheet of music.[10]

In the division of vocal production, the elocutionists made attempts to find consistent phonetic principles and to understand the physiology of speech, but the first important investigations in this division did not take place until the nineteenth century.

The division of pronunciation was concerned with the correct phonation of words, knowledge of which was vital to graceful elocution. Sheridan produced the first pronouncing dictionary of the English language in 1780;[11] but Walker's dictionary,[12] published eleven years later, supplanted it, and became the "statute book of English orthoëpy."[13]

IV

In 1800, after fifty years of existence, elocution had a temper and a subject matter. John Thelwall's work is a faithful reflection of this elocutionary tradition. The spirit he brought to his work was eager, inventive, and daring, though reduced in effectiveness in his case by a haphazard scholarship. In methodology, he stayed in step with the movement. As an observer, he brought to his work the results of twelve years' experience in popular oratory and the knowledge gained by attending the anatomical lectures of two distinguished London physicians. He did not invent any system of symbolic notation, but he used those systems that were now becoming public property. His philosophy, identical to that of the movement, held implicitly that man, like the universe, is governed by the mechanical laws of nature, and that the task of the investigator is to discover those laws.

That Thelwall touched upon each division of the subject matter of elocution in the school is indicated by his published list of 30 lectures.[14] But his four published rhetorical works are almost exclusively concerned with the divisions of voice management and of vocal production.[15] He published nothing on pronunciation, and allocated only a portion of one essay to gesture.[16]

Thelwall's personal conception of elocution, the fundamental principle of voice management and of vocal production which he formulated, and the application of this principle to the teaching of elocution in his institution are inseparably connected.

Thelwall conceived of elocution as a science. He based elocution on the science of physiology which demonstrates the anatomy of the vocal organs and the

[9] See primarily, *Elements of Elocution*, London, 1781.

[10] *Prosodia Rationalis*, London, 1775.

[11] Thomas Sheridan, *A General Dictionary of the English Language* (London, 1780). This work is more commonly known by its revised title, *A Complete Dictionary of the English Tongue both with Regard to Sound and Meaning*.

[12] John Walker, *A Critical and Pronouncing Dictionary and Expositor of the English Language* (London, 1791).

[13] *DNB*. Article on John Walker.

[14] Printed in *Vestibule of Eloquence*, pp. 63-64.

[15] *Vestibule of Eloquence* (London, 1810); *A Letter to Henry Cline, Esq.* (London, 1810); *Illustrations of English Rhythmus* (London, 1812); *Results of Experience* (London, 1814).

[16] "Oration, on the influence of Animated Elocution," *Vestibule*, *op. cit.*

laws of physical necessity in speech, on the science of music which explains the rhythm and harmony of speech, and on the science of philology which settles disputed questions of accent, pronunciation, and quantity.

The utility of the science of philology to the division of pronunciation in elocution is self-evident. It was from an interaction between the science of physiology and the science of music that Thelwall constructed his distinctive doctrine of voice management and of vocal production. He called this doctrine the principle of rhythmus. He learned from physiology that there is a rhythm in the production of speech sounds by the vocal organs, a pulsation and remission, an action and reaction, an ebb and flow, and that this pendulum-like action is from heavy stress to light stress. He called this action the law of vocal progress from heavy to light. He learned from musical science that there is an identity in rhythm between music and literary composition, that the rhythm of prose and of poetry is cadential, that these cadences can be measured into musical bars, and that this rhythmic action is regularly recurrent. He called this rhythmic action the law of measured cadences. The principle of rhythmus is, then, the combination of the law of vocal progress from heavy to light and the law of measured cadences. The principle asserts, in other words, that the rhythm of vocal production must be synchronized with the rhythm of literary composition in order to produce proper speaking. If the gears do not mesh, then at its best, the speaking will be unpleasant, and at its worst, be stammering. The principle of rhythmus, therefore, is at once a technique for curing speech defects, and a technique for teaching a just and pleasing speaking style.

The law of vocal progress from heavy to light is eccentric. Thelwall states unequivocally that heavy and light accents alternate. Clearly, however, alternate heavy and light accents do not occur in some three-syllable words such as *honestly*, *murmuring*, and *wishfully*; nor in some four-syllable words such as *beautifully* and *honorably*. Thelwall did not adhere to this alternation in his own scansions, for he frequently has dactyls, anapests, and spondees, and in one horrible example has a cadential foot composed of five unaccented syllables. Absurd as this law appears to be, it survived in elocutionary writing for over three-quarters of a century.

The law of measured cadences, however, is of some importance in the history of elocution, of oral interpretation, and especially, of prosody. Amplifying this law, Thelwall says that "In all harmonious utterance, the time occupied by each cadence, in a given sentence or passage is to be the same, whether the cadence contain one syllable or several. . . ."[17] Thelwall here states that the essential prosodial element in verse or prose is *time*. Metre is equated with its etymological meaning of *measure*. He disavows syllable counting as the key to rhythm. Unfortunately, his conception of stress was vague, and his knowledge of oratorical effect constantly interfered with his prosodial practice. For instance, he puts as many cadences in a single line of poetry as he pleases. Thus he scans Milton's "Paradise Lost" into lines of four feet, five feet, eight feet, and one into ten feet; yet Milton was under the impression that he constructed pentameters.

The idea of cadential measure in speech was derived in large part from Joshua Steele's book *Prosodia Rationalis*, published in 1775. Steele's ideas were carried on in the early nineteenth

[17] *Illustrations of English Rhythmus*, p. lv.

century by Thelwall, Roe, Odell, and Chapman; in the mid-nineteenth century by the poet Coventry Patmore; and in the early twentieth century by the distingiushed scholar, T. S. Omond. Omond, though recognizing the absurdities of Thelwall's work, yet finds much to admire. "Surely it is discreditable to English prosody," he writes, "that work like Odell's and Thelwall's remained almost entirely unnoticed; unanswered not because unanswerable, but because unread. So it was however; we shall find the high priests of criticism sublimely unconscious of their contributions to metrical science. . . ."[18] Now George Saintsbury is a high priest of criticism, but not one who is unconscious of Thelwall. Far from it. Saint George rides to destroy the dragon. After reading Thelwall's *Illustrations of English Rhythmus*, Saintsbury concludes that Citizen John Thelwall might have been "none the worse for a hanging."[19] But Saintsbury is less discriminating in his censure than Omond in his praise.

These laws of cadential utterance were not, in Thelwall's mind, divorced from practical application. His pedagogy was rooted in the principle of rhythmus. On the utility of scanning, for instance, he insists that theory should coincide with practice. He admonishes the student in these words: "In working out these exercises, the student is expected to scan every cadence into its correct quantity; to score out every passage into its proper bars, with all the regularity of a piece of music; and to read them over, reiteratedly, under the regulation of the time-beater,—sometimes solo, and sometimes in chorus; sometimes accompanied by the voice of the tutor, and sometimes without such guidance;—while the critical ear of that tutor, watches every tone and every quantity. . . ."[20]

We might characterize these time-beating doctrines as "metronomic elocution."

This metronomic doctrine was applied to the reading of prose as well as of poetry. "As soon as the rhetorical rhythmus begins to be understood [by means of scanning prose]," he says, "animated recitation should, occasionally, relieve the more tame and sedentary practice of cadential reading; and should, also, at first, be practiced under the regulation of the time-beater; the pauses being as regularly measured as the sounds. . . ."[21] The orator may eventually break free of the fetters of the time-beating tutor, but he must always obey the law of rhythmus, which, even in oratory, is dependent upon "metrical proportions of cadences and feet."

Thelwall developed the theory and the application of the principle of rhythmus in intricate detail. Yet it is clear that he erected too high a structure upon too narrow a foundation. Thelwall took both his strength and his weakness from the elocutionary movement itself. He, along with the other elocutionists, planted the seeds or stimulated the growth of many modern speech subjects, such as oral interpretation, voice training, phonetic science, and speech therapy. But Thelwall, along with the other elocutionists, suffered the limitations of a mechanistic philosophy. He was concerned with only the externals of delivery, with physiology and not with psychology, with light waves and sound waves and not with the power plant. He studied measurable things: the volume of a voice, or the time of a cadence, or the quantity of a vowel; and shunned

[18] T. S. Omond, *English Metrists* (London, 1921), p. 128.

[19] George Saintsbury, *A History of English Prosody* (London, 1910), III, pp. 159-160.

[20] *Illustration of English Rhythmus*, p. xxi.

[21] *Ibid.*, p. xxiv-v.

the immeasurable things, such as the personality of a speaker or the context of a passage. In his quest for the universal law he passed by the individual man.

Despite his eccentricities and his limitations, Thelwall was the outstanding speech therapist and the foremost lecturer and teacher of elocution in his day. If we are to characterize his career, we can do no better than to quote the words of Sir Thomas Noon Talfourd. Speech was, in Thelwall, said Talfourd, "his all in all, his delight, his profession, his triumph."

CHARLES DICKENS AS PROFESSIONAL READER

THERESA MURPHY and RICHARD MURPHY*

MANY writers have enjoyed reading aloud from their own works. Some have shown great talent. But rarely does one man excel in both literary creation and interpretation. Charles Dickens was such a man. At the height of his career as England's greatest novelist, he took to the platform, to be acclaimed a brilliant public reader. The success of his readings from his own works was spectacular. As he said of a typical audience, "They were seated about me on the platform, put into the doorway of the waiting-room, squeezed into every conceivable place, and a multitude turned away."[1] At Belfast, he had never seen men "go in to cry so undisguisedly."[2] So in demand were tickets that queues a half mile long were reported, and scalpers collected as much as twenty-six dollars a seat.[3] The readings were given in England, Scotland, Ireland, Paris and America. They attracted audiences representing all degrees of learning, wealth and distinction.

These public readings of Charles Dickens supply a focus for viewing a great deal about the complex personality of the man; and a study of the readings throws many sidelights upon the technique and performance of the most popular reader of his day. Much, of course, has been written about Dickens as a reader; but reappraisals of him, and the publication of letters and material only recently available, now enable us to answer more definitively the questions as to why he read and how he achieved such fantastic success.

I

Charles Dickens was forty-six when he gave his first paid public reading. It was not his first public appearance. Very early in his career he made a practice of reading to his friends portions of his writings. This audience grew larger, until he found himself giving benefit readings throughout the country. Nevertheless, when Dickens announced his intention of reading for his own purse, many of his Victorian friends looked askance. The spokesman for this group was his best friend and biographer, John Forster. He said of the proposed readings:

> It was a substitution of lower for higher aims; a change to commonplace from more elevated pursuits; and it had so much of the character of a public exhibition for money as to raise, in the question of respect for his calling as a writer, a question also of respect for himself as a gentleman.[4]

Two distinguished ladies, consulted about the venture, were very much disconcerted *"under the impression that it was to lead to the stage!!"*[5]

Dickens was not unaware that performing for money was in questionable taste according to Victorian standards. But what Forster avoided explaining completely or accurately was that Dickens was being driven by urges too powerful to resist. The year 1858 not only marked the beginning of his readings but the separation from his wife to whom he had been married twenty-two

*Mr. Murphy is Associate Professor of Speech at the University of Illinois; Mrs. Murphy formerly taught speech at the University of Pittsburgh and the University of Colorado.

[1] John Forster, *The Life of Charles Dickens*, ed. J. W. T. Ley (London, 1928), p. 666.

[2] *Ibid.*, p. 664.

[3] George Dolby, *Charles Dickens as I Knew Him* (London, 1912), pp. 149-150.

[4] *Op. cit.*, p. 641.

[5] *Ibid.*, p. 642.

years and who had borne him ten children. The entire story of that separation has only recently been told.[6] John Forster's biography, published in 1872-74, and the letters released by Dickens' family in 1879, were designed to give the impression that Dickens and his wife had always been more or less incompatible, that their separation was an agreeable solution, and that the less said about the matter the better. To protect Dickens' reputation and his family's feelings seems to have been a concern of Forster and most of the biographers that followed.[7]

Now more is known about events in 1857-58, and we can understand that the readings were an essential outlet for Dickens' intense restlessness, distrust, and emotional strain. Dickens was in love with Ellen Ternan, one of the young professional actresses who occasionally assisted him in his plays. Subsequently he established her and her mother in a cottage near London, and became the father of her child. Dickens' life with his wife had become unbearable. He was torn by loyalty to his family and love for Ellen. Although he was trying desperately to keep his affair with Ellen Ternan secret, he wanted the actual assurance that all was well with his public. He needed to meet them face to face. He could no longer sit quietly and write stories glorifying English home life. He was consumed by an agonizing restlessness. To Forster he wrote:

> Too late to say, put the curb on, and don't rush at hills—the wrong man to say it to. I have now no relief but in action. I am become incapable of rest. I am quite confident I should rust, break, and die, if I spared myself. Much better to die, doing.[8]

Later he wrote:

> *Restlessness*, you will say. Whatever it is, it is always driving me, and I cannot help it. . . . I find that the skeleton in my domestic closet is becoming a pretty big one.[9]

Walter Dexter summarized the situation without revealing all the details we now know:

> The wider field of a public reader of his own works was opening before him. . . . A change in occupation was the only remedy to divert his attention from the anxious times he was experiencing in his own domestic sphere.[10]

But in undertaking the readings Dickens was not merely running away from the specter on his own hearth; he was doing something he had always longed to do. The readings were probably more fully an expression of his temperament and particular genius than were his writings. A stage hand once said to him after a performance in an amateur play, "Ah, Mr. Dickens, if it hadn't been for them books, what an actor you would have made."[11] He had acted in amateur theatricals from childhood. There is evidence that he was briefly a member of a touring professional company.[12] With friends and family, assisted by a few professional ladies, he often gave elaborate dramatic performances for charities. Thackeray is said to have rolled from his chair in laughter at one of Dickens' Christmas plays.[13] A few nights before his death he stood in the wings and watched his daughters per-

[6] Thomas Wright, *The Life of Charles Dickens* (London, 1935); Walter Dexter, ed., *The Letters of Charles Dickens* (Nonesuch, 1938); Gladys Storey, *Dickens and Daughter* (London, 1939); Una Pope-Hennessy, *Charles Dickens* (London, 1945).

[7] For example, J. W. T. Ley declared (in describing as false Thomas Wright's revelations concerning Dickens and Ellen Ternan): "I have been writing about Dickens for more than thirty years. Never, even in the most trifling paragraph, have I mentioned the name of Ellen Ternan." (*Dickensian*, XXXII (1935-36), 15.

[8] *Op. cit.*, p. 638.

[9] *Ibid.*, pp. 638, 639.

[10] *The Unpublished Letters of Charles Dickens to Mark Lemon*, ed. Walter Dexter (London, 1927), pp. 151-152.

[11] J. B. Van Amerongen, *The Actor in Dickens* (London, 1926), p. iii.

[12] *Ibid.*, p. 10.

[13] Forster, p. 573.

form. He loved the role of actor. As he wrote his novels, he frequently rose from his desk, assumed the posture of one of his characters, paced about, talked, and was someone else.[14] Before he published his novels, he read parts of them to his friends. At one time he made a winter's trip from Italy to London in order to read *The Chimes* before a small group of his friends.[15]

Although Dickens loved the stage, acting in plays was not so well suited to his temperament as was reading. Dickens was an autocrat; he had to command others; he could not take directions; he could not gracefully surrender the spotlight to another; he could not be satisfied with a single role of actor, director, or playwright. He had to be the complete show. In a confidence to a friend he once described the dream of his life to be:

> To settle down for the remainder of my life within easy distance of a great theatre, in the direction of which I should hold supreme authority. It should be a house, of course, having a skilled and noble company, and one in every way magnificently appointed. The pieces acted should be dealt with according to my pleasure, and touched up here and there in obedience to my own judgment; the players as well as the plays being absolutely under my command. That's my day dream.[16]

The nearest he could come to fulfilling that dream was to put on a complete show by himself, to be, as Carlyle described the readings, "a whole tragic, comic, heroic *theatre* visible, performing under one hat."[17]

Reading had other attractions for Dickens. He needed money; he always needed money. As he said, no one ever left him anything but relatives.[18] He was supporting at least three different establishments—his wife's, his own at Gad's Hill, and Ellen Ternan's. He gave as one of his reasons for reading in America that the "musical clinking . . . will mitigate the hardship"[19] of the tours. Dickens also read because he enjoyed the stimulation of people. No matter what weakness he felt before a reading began, "the people lift me out of this directly; and I find that I have quite forgotten everything but them and the book, in a quarter of an hour."[20] In short he thought it a good thing for an author to appear before his audience "on terms of mutual confidence and respect."[21]

And so Dickens became a professional reader for many reasons. He needed escape from the emotional crises in his life, an outlet for his restlessness, a means of satisfying a peculiarly Dickensian yearning and talent for the histrionic. He needed money and he wanted a face to face meeting with his public. Writing novels could satisfy only a few of these urges; reading, all. But the program of readings had to be a very extensive one; to be successful the material he read had to be carefully adapted from his novels; to be artistically performed, the readings had to be studied and rehearsed hundreds of times. Dickens was equal to the task.

II

Dickens read frequently, and his repertoire was varied. Altogether he gave 423 professional readings, presented in four series, covering a span of the last

[14] Mamie Dickens, *My Father as I Recall Him* (London, 1896), p. 48.

[15] Forster, p. 356.

[16] Dexter, *Unpublished Letters of Charles Dickens to Mark Lemon*, pp. 4-5.

[17] James Anthony Froude, *Thomas Carlyle* (London, 1902), II, 291.

[18] Mary Lamberton Becker, *Introducing Charles Dickens* (1940), p. 221.

[19] *The Letters of Charles Dickens* edited by His Sister-in-Law and His Eldest Daughter (1879), II, 57.

[20] Forster, p. 665.

[21] Charles Kent, *Charles Dickens as a Reader* (London, 1872), p. 58.

12 years of his life. The first series, consisting of 111 readings, began on April 29, 1858, in London. From 1861 to 1863 he undertook a second series of 70 readings. George Dolby became his manager in 1866. This Boswell-like business man urged Dickens to make a tour of America, and hastened to America to consult P. T. Barnum and Horace Greeley, among others as to possibilities of success. Dickens, a little fearful that wounds inflicted by *Martin Chuzzlewit* and *American Notes* had not healed, consented to go. His appearances in America in 1867-68 were triumphal. The terrific strain of the readings had already undermined his health. Nevertheless he gave a final series of readings in England during 1869 and 1870. On March 15, 1870, he said at his farewell reading, "From these garish lights I vanish now for evermore."[22] A few months later he died.

Most of the selections he read in his first series of readings were taken from some of his best known tales. They included humorous and pathetic scenes—*A Christmas Carol, The Chimes, The Trial Scene from Pickwick, Little Dombey, Boots at the Holly Tree Inn, The Poor Traveller, Mrs. Gamp, The Cricket on the Hearth,* and *Bob Sawyer's Party.* An evening's program usually consisted of two selections. A favorite combination was the *Carol* and the *Trial Scene.* Selections in the first series of readings were painstakingly adapted but showed fewer variations from the original text than some of the readings he later prepared. He omitted long descriptions, and repeated some words and ideas to heighten the comic. In the second series, he worked for greater narrative effect, and did much more cutting and adapting. He introduced *Nicholas Nickleby* and *David Copperfield,* both of which proved to be very popular. *Chops the Dwarf* was also prepared but was not presented in this series. Of *David Copperfield* he said:

> It has been quite a job so to piece portions of the long book together as to make something continuous out of it; but I hope I have got something varied and dramatic.[23]

In the third series of readings he introduced *Doctor Marigold, The Boy at Mugby Junction,* and *Barbox Brothers,* readings adapted from the 1865 and 1866 Christmas numbers of Dickens' periodical, *All the Year Round.* Just as the originals never added fame to the author, so the latter two readings never added to the popularity of the interpreter. His final series of readings showed still another development in Dickens as an adapter of material; he worked for dramatic intensity. He enacted *The Murder* (of Nancy by Sikes from *Oliver Twist*). It was described as "Two Macbeths!"[24] Audiences were almost hypnotized by the reading, and dozens of women fainted. It was a strain on Dickens' strength, but he performed it frequently.

III

Although *The Murder* was a high point, laborious preparation and intensity of performance marked all his readings. He sought an artistic perfection independent of the excellence of his material and his reputation as a personality. He confessed rehearsing *Dr. Marigold* at least 200 times.[25] In preparing for a tour, he practiced new readings "every day for two or three hours."[26] He memorized all the readings, "so as to have no mechanical drawback in looking after the words."[27] But

[22] Dolby, *op. cit.*, p. 449.

[23] *Letters,* II, 177.
[24] Dolby, p. 371.
[25] Kent, p. 244.
[26] Forster, p. 687.
[27] *Ibid.*, 707.

attune to response of the audiences, he made changes as the tours progressed. And frequently, to touch up a scene, he ad libbed. Most selections were carefully rehearsed before audiences of England's most prominent literary figures. While a series of programs was in progress, Dickens followed a special schedule and even a special diet. The day's regimen was marked by at least one long walk, a rest period, and a work period. He always appeared at the theatre exactly an hour and a half before program time, to allow time to dress and to check details. His diet included the consumption of many oysters and much champagne, food he thought particularly suited to a speaker. He labored to achieve naturalness, but at high cost. Thomas Woolner noted:

> He was the best reader I ever heard, and the changes of voice and manner suitable to the various characters were so easy and natural they appeared before the audience like veritable living beings. But I must say with regret that the performance was a terrible strain upon the reader's vital energies, as it was clear that his whole mind was concentrated upon the long continuous effort.[28]

Despite the strain, Dickens continued the readings. The final series lasted almost three months. Paralyzed, he had to be assisted to the platform. From the physician who attended him, we have a record of his pulse. Normal, 72, when the series began, it rose to 82, then to 100, and when *The Murder* was given, it reached a high of 124.[29]

Dickens was intensely in earnest, too, about all the details connected with the staging of the readings. He had one particular way of setting the stage. That there might be no error, a man travelled with him to care for lights and arrangement. In the background was a large screen of maroon cloth. In the foreground was the table, with a small lectern in the left hand corner for his book. On the right hand, below the level of the table, was a shelf for water. The whole was covered by red velvet of a shade lighter than the screen in the background. The whole reading desk was relatively small and delicately designed, making possible an almost unobstructed view of the reader. Twelve feet above the platform, and in front of the table, was a horizontal row of gas jets supported by a gas pipe at either end. Midway in each upright pipe was a powerful jet with a glass chimney. Suspended by copper wires, a sheet iron reflector extended across the row of jets. Dolby[30] tells the story that one night Dickens noticed one of the supporting wires hanging by mischance in the flame of a jet, red hot. By dexterously cutting and hurrying the reading he managed to end the program early so the flame could be turned off in time to prevent the heavy reflector from falling on the crowd.[31]

IV

It is not easy to deduce from all that has been written about the readings just what they were like. Reports differ. Two writers of the twentieth century, trying to piece together a picture, conclude they were strictly Dickensian. Alexander Woollcott mused:

> They were not quite like anything the world had seen before or anything the world has seen since—those readings, which, literally, were not readings at all. A little like some courtyard or hearth-side performances of the old jongleurs, perhaps, and more than a little like the latter-day appearances of Ruth Draper.[32]

[28] Amy Woolner, *Thomas Woolner, R. A.* (London, 1917), p. 232.

[29] Forster, pp. 846-47.

[30] *Op. cit.*, pp. 66-67.

[31] Dickens was proud of his calming the audience and preventing panic, in Newcastle, when the gas-apparatus fell down during the program (Forster, p. 690). The apparatus, with its impedimenta and fumes and heat, was a constant worry.

[32] *Mr. Dickens Goes to The Play* (1922), p. 28.

Stephen Leacock pondered the readings with this result:

> It is doubtful whether anyone before or since has ever given the same kind of "performance" as Dickens in his public readings. They were not "readings" in the strict sense; still less were they recitations; nor were they "monologues" such as flourish in the world today; nor was Dickens "acting," because he was not appearing in character, and was portraying not one personage but half a dozen. Moreover, he was talking to his audience; a thing done only by actors who cannot act. What Dickens did was "interpretation," a sort of mesmeric art which combined acting with reciting, direct appeal with histrionic detachment, and above all contained a sort of hypnotic power of suggestion.[33]

A contemporary of Dickens, none other than the well-known actor, William Macready, had even greater difficulty in describing the performances:

> No—er—Dickens! I swear to Heaven that, as a piece of passion and playfulness—er—indescribably mixed up together, it does—er—no, really, Dickens!—amaze me as profoundly as it moves me. But as a piece of art—and you know—er—that I—no, Dickens! By ——! have seen the best art in a great time—it is incomprehensible to me. How is it got at—er—how is it done—er—how one man can—well? It lays me on my—er—back, and it is of no use talking about it![34]

Probably no one can adequately describe Dickens' performance, but it is possible to indicate a few characteristics that help to explain his technique. Dickens had the seeming spontaneous art of the mimic or pantomimist, not the finished, studied performance of the polished actor. Variety and quickness of impersonation were the heart of his method. Forster said, "He was always greater in quickness of assumption than in steadiness of delineation."[35] His face was surprisingly mobile; his eyes flashed changes of expression and arrested everyone's glance in a second. When he described a dance, his hands danced on the desk, and even his nose acted as he sniffed and smelled the pudding. Kate Field said that in the *Christmas Carol*, "Dickens takes off his own head and puts on a Cratchit's."[36] An American reviewer criticized Dickens for striving to act, rather than to interpret the characters; "he seems to try and swell into Tony Weller, to shrivel into the Marchioness, or to wriggle into Jingle."[37] Dickens gave much attention to physical movement; his reading books had almost as many directions for action marked in them as might be found in the acting edition of a play. Yet Dickens did not move from the desk. He used no properties or make-up. All was done by slight movement and suggestion.

His physical equipment, aside from a mobile face and expressive body, was not unusually impressive. Many people, especially in America, were disappointed that he was not more handsome, that he did not, in some way, incarnate the greatness they had associated with him. A Bostonian spectator—for his two dollar ticket—would have seen a man in his fifties, moderately tall, with blue eyes and ruddy countenance, full moustache and imperial beard, and with greying hair bushy at the sides but thinning on top. He was dressed in full, black evening apparel, with a generous expanse of white shirtfront, and a heavy gold chain festooned across his waistcoat. In the left lapel was a nosegay of two flowers, one white, one red; these were freshly replaced at the intermission of the reading. The whole impression was one of an energetic, genial man, meticulously turned out by his man Scott, but withal, decidedly mortal.

Nor was his voice distinguished. It

[33] *Charles Dickens* (1933), p. 224.
[34] *Letters*, II, 203.
[35] P. 381.
[36] *Pen Photographs of Charles Dickens's Readings* (London and New York, 1870), p. 32.
[37] T. C. De Leon, "Mr. Dickens Readings," *The Land We Love* (March, 1868), IV, 430.

has been described as thick, as if the tongue were too large for the mouth, as clear, conversational, as hoarse. Whatever imperfections his voice had in quality were overcome to a degree by agility in rising and falling inflection, and a variety of emphatic tonal patterns. Kate Field, to emphasize the range and flexibility of his speech, carefully charted the changes in pitch. Though she used the elocutionary system of recording, she carefully noted that Dickens himself was not elocutionary:

> He has demonstrated by personal illustration the meaning of the long-neglected art of reading. He has shown us that it means a perfectly easy, unaffected manner, a thoroughly colloquial tone, and entire absence of the stilted elocution that has heretofore passed current for good reading, the virus of which has well-nigh ruined our school of public speaking.[38]

Another characteristic of Dickens as reader was his complete identity with his audience. He responded to their moods, laughing or crying even as they. The larger the crowd, the more stimulated he was. He was unwilling to give a private performance before Queen Victoria because he thought "a mixed audience was absolutely necessary."[39] The interaction between Dickens and his audience has been described by James S. Pike (then U. S. Minister to the Netherlands):

> Tonight I saw the greatest thing in London. It was Dickens reading Pickwick's Trial to Thomas Carlyle. I thought Carlyle would split, and Dickens was not much better. Carlyle sat on the front bench and he haw-hawed right out over and over again till he fairly exhausted himself. Dickens would read and then he would stop in order to give Carlyle a chance to stop. Of course the whole crowded audience were in the same mood and the uproar was tremendous. I laughed till my jaws ached, and I caught myself involuntarily stamping.[40]

Persistent in comments concerning Dickens' rapport with an audience is reference to the almost hypnotic spell he created. His latest biographer, Una Pope-Hennessy, notes:

> Something more than histrionic skill must have gone to the fascination of audiences. The reader himself must have radiated the magnetism that hypnotised these seated crowds of people. His capacity for suggestion seems to have been unlimited.[41]

It would give teachers of speech a great deal of satisfaction to think that Dickens closely studied established principles of interpretation under competent teachers. Such was not the case. He never consulted the elocution teachers of his day, and as for the classical scholars, Saintsbury said, "Never, probably, was there a writer who knew or cared less about Aristotle than Dickens did."[42] He probably used as models, the actors Charles Mathews and Frédéric Lemaitre, although he rarely acknowledged his debt. Though Dickens had as his closest friends Macready, Lemaitre, and other prominent actors, and corresponded at length with them, there is no record in his letters of his asking them for advice, or of his once expressing doubt as to whether or not his technique was correct. He often gave advice, however. He once wrote:

> A spoken sentence will never run alone in all its life, and is never to be trusted to itself in its most insignificant member. *See it well out* with the voice and the part of the audience is made surprisingly easier.[43]

To his son at Cambridge he wrote:

> I am very glad to hear that you have made such a good start at the Union. Take any amount of pains about it; open your mouth well and roundly; speak to the last person visible; and give yourself time.[44]

[38] *Op. cit.*, pp. 143-44.
[39] Dolby, p. 456.
[40] "Dickens, Carlyle and Tennyson," *Atlantic Monthly* (December, 1939), 164, 811.
[41] *Op. cit.*, p. 387.
[42] Quoted in Sir Arthur Quiller-Couch, *Charles Dickens and Other Victorians* (Cambridge, 1925), p. 78.
[43] Van Amerongen, p. 45.
[44] Henry F. Dickens, *Memories of My Father* (London, 1928), p. 26.

Sometimes, his handling of his voice lacked science. One time, when he was suffering from a cold, he wrote, "After dinner yesterday I began to recover my voice, and I think I sang half the Irish Melodies to myself, as I walked about to test it."[45]

V

Such, then, were the readings of Dickens, public performances of scenes familiar to millions, scenes laughed at and wept over by millions, given by their creator with a genuineness, an intensity, and an emotional abandon which convinced the hearers of the realness of the experience. George William Curtis (whom Dickens once described as the best speaker he ever heard)[46] portrayed Dickens the reader as a real artist. In reporting a reading in New York, Curtis wrote:

> 'Marley was dead, to begin with.' These words . . . were spoken in a husky voice, not remarkable in any way, and with the English cadence in articulation, a rising inflection at the end of every few words. They were spoken with perfect simplicity, and the introductory description was read with good sense, and conveyed a fine relish upon the reader's part of the things described. There was nothing formal, no effort of any kind. The left hand held the book, the right hand moved continually, slightly indicating the action described, as of putting on a muffler, or whatever it might be. But the moment Scrooge spoke the drama began.
>
> Every character was individualized by the voice and by a slight change of expression. But the reader stood perfectly still, and the instant transition of the voice from the dramatic to the descriptive tone was unfailing and extraordinary. This was perfection of art. . . .
>
> Through all there is a striking sense of reserved power, and of absolute mastery of the art. There is no straining for points, no exaggeration, no extravagance, but an instinctive and adequate outlay of means for every effect, and a complete preservation of personal dignity throughout.[47]

Though Curtis studied the artistry in Dickens' reading, many of his biographers have not. Critics such as Chesterton are too much interested in Dickens, the author, to pause to analyze Dickens, the reader. "The readings were important for this reason," said Chesterton, "that they fixed as if by some public and pontifical pronouncement, what was Dickens's interpretation of Dickens's work."[48] Writers such as the well-meaning John Dolby have gone into detail as to where Dickens read and what battles he had with ticket speculators, but have lacked the critical perception to analyze his technique. Charles Kent and Mrs. James T. Fields are more noted as idolators than critics. Many biographers have followed Forster in regarding the readings as a degrading interlude in the life of a great author. Richard Burton summarized this attitude when he said the readings "deflected him from his true metier of author . . . he was led astray by the popular applause which came to him by this direct contact with the public."[49]

Though critical opinion regarding the importance of the readings has varied, there is no doubt Dickens brought enjoyment to thousands of people. Men such as Carlyle, Longfellow, James T. Fields, Edmund Yates, and Emerson attended the readings night after night. The humbler people came not so much to hear a reading as to see the man who had written the works they had read, or being unable to read, had heard read to them. Everywhere Dickens went he was received with homage and affection. In Belfast, after his reading, a man stopped him to say:

> Do me the honour to shake hands Misther Dickens and God bless you sir; not ounly for the light you've been to me this night, but for

[45] *Letters*, II, 64.

[46] Mrs. James T. Fields, *Memories of a Hostess* (Boston, 1922), p. 184.

[47] *From the Easy Chair* (First Series, 1891), pp. 47-49.

[48] *Charles Dickens, The Last of the Great Men* (1942), p. 162.

[49] *Charles Dickens* (Indianapolis, 1919), p. 26.

the light you've been in mee house sir . . . this many a year.[50]

In York a woman came up to him to say:

Mr. Dickens, will you let me touch the hand that has filled my house with many friends.[51]

Occasionally there was disappointment. Sometimes the hall was bad and he could not be heard. In America, some people had their usual difficulty in accommodating the ears to British cadence. Always there were a few certain that their interpretation of Dickens' characters was superior to the creator's. Such was the man in Boston who stormed out of the hall in the midst of *Pickwick* exclaiming, "He knows no more about Sam Weller 'n a cow does of pleatin' a shirt . . . that ain't *my* idea of Sam Weller, anyhow."[52] But doubts Dickens had about his reception in America were dispelled the first evening. He cabled home:

Success last night beyond description and exaggeration. The whole city is quite frantic about it today, and it is impossible that prospects could be more brilliant.[53]

And the "musical clinking" of all the professional readings rang out a merry song of a quarter million dollars profit.

Students of Dickens may finally acknowledge the readings not as an inglorious interlude in the life of a genius, but as a culmination of his many talents. Students of interpretation may profitably study the readings to see how a painstaking artist approached his work, and to find an example of excellence in the high standard he set for the public platform.

[50] Forster, p. 664.
[51] *Ibid.*, p. 665.
[52] Dolby, p. 176.
[53] *Letters*, II, 363.

MARK TWAIN AS A READER

STANLEY T. DONNER*

MARK Twain at fifty was an unqualified financial success. Ten years later he was bankrupt. In three years he was out of debt; he had paid back his creditors dollar for dollar. What few people realize is that Mark Twain recouped his losses by a reading tour, and few realize that he was a great platform artist.

I

The major readings were the lecture series Mark Twain made with George W. Cable in 1884-1885; his 'Round the World Tour in 1895-1896; Authors' Readings at various times; and occasional readings which he made for charity later in life.

Authors' Readings are now something which have gone with the passing scene, but in Mark Twain's time they were inflicted on the public at every opportunity. They were anathema to Mark:

> I think that was the the first exploitation of a new and devilish invention—the thing called an Author's Reading. This witch's Sabbath took place at two in the afternoon. . . . There would be an introducer, and he wouldn't understand his business—this disastrous fact could be counted upon as a certainty. The introducer would be ignorant, windy, eloquent, and willing to hear himself talk. With nine introductions to make, added to his own opening speech—well, I could not go on with these harrowing calculations. . . . I was through in ten minutes. Then I retired to my seat to enjoy the agonies of the audience. I did enjoy them for an hour or two; then all the cruelty in my nature was exhausted and my native humanity came to the front again. By half past five a third of the house was asleep; another third was dying; and the rest were dead. I got out the back way and went home.[1]

Whether Mark Twain liked them or not, Authors' Readings comprised a part of the reading he did.

The 'Round the World Tour in 1895-1896 which he made to pay off his bankruptcy was the greatest reading experience of all. He said to the press as he set sail:

> I intend the lectures as well as the property for the creditors. The law recognizes no mortgages on a man's brain, and a merchant who has given up all he has may take advantage of the laws of insolvency and start free again for himself. But I am not a business man, and honor is a harder master than the law.[2]

Appropriately enough, Mark Twain began his tour in his wife's home town, Elmira, New York, and lectured his way out to San Francisco where his party boarded ship. The itinerary included Australia, New Zealand, India, and South Africa. Mark was looking frail and he was suffering from bronchial trouble. This added to the strain of thousands of miles of travel by ship and by slow, dusty, comfortless trains. Reading is hard work, but Mrs. Clemens reported that her husband liked the platform for the two hours he was on it.[3] The trip had its pleasanter moments too, for Mark Twain, already known throughout the world for his books, was honored and fêted everywhere he went.

When the lectures in South Africa were finished on July 16, 1896, the Clemens party sailed for England. They arrived at Southhampton on July 31, just fourteen months after they had sailed from that port to America to begin the tour. Mark had circumnavigated the globe on a lecture tour to pay

* *Assistant Professor of Speech, Northwestern University.*

[1] *Mark Twain's Autobiography* (1924), II, 148.

[2] Albert Bigelow Paine, *Mark Twain: A Biography* (1929), III, 1006-1007.

[3] *Ibid.*, p. 1017.

off his creditors. It was a triumph of honesty. Inroads had been made in debt, but more important than this was the pleasure he felt. As he said at the start of the tour: "I am beginning to feel that I am gaining something from it, too, and that my dividends, if not available for banking purposes may be even more satisfactory than theirs."[4] He had returned a world figure, and the world admired, loved, and respected him.

II

Mark Twain's lectures were often made from the material of his books and other writings. Frequently he lectured from the material before the books were written. For example, "The American Vandal" was the precursor of *Innocents Abroad;* in 1872 Mark lectured on the Overland Trip which in book form was *Roughing It.* Even parts from *The Adventures of Huckleberry Finn* were used on his reading tour with George W. Cable the year before the book was published.[5]

The individual numbers of his programs were selected from perhaps seventy-five which he had tried and worked on until they "read." Representative are the readings he used on his world tour: yarns, stories, ancedotes, dramatic scenes, and descriptions from a wide variety of his writings. He drew from *The Prince and the Pauper, Joan of Arc, Tom Sawyer, Huck Finn, Roughing It, Tramp Abroad, Innocents Abroad, Puddin' Head Wilson,* and from his minor and autobiographical writings.

Selection was more of a problem to him than cutting, for the parts he used were fairly complete in themselves. He of course planned introductory material and transitions from one part to another. These passages were changed from time to time to suit the audience. The cuttings available to us and even the programs are not an accurate guide to what he said on the platform, for by his own admission he changed them at will to fit his mood and that of his audience. To him change and adaptation was the highest form of the art of reading—or at least the most convenient.

Mark Twain was not only a reader of his own material, but he was also accomplished in interpreting the writings of others. Occasionally he used a selection or two from Uncle Remus's *Tar Baby,* sandwiched in with his own reading material.[6] This was the exception, however. Usually the only interpretation he did was for the benefit of his family or friends; then he usually read from *The Rubiayat of Omar Khayyam,* Kipling, Dickens, or Browning.

III

The distinction between making a speech and reading from original material is at times a difficult one. In the case of Mark Twain's performances the distinction between the two is nice indeed. At the outset he would prepare his readings by carefully memorizing his passages; and then through repetition, he would manage changes and adaptations that made them more effective on the platform. These changes sometimes became so great that except for the general outline of the story,

Mark Twain was really extemporizing. Let Mark speak of his tour with Cable:

> I had never tried reading as a trade and I wanted to try it. I hired Major Pond on a percentage to conduct me over the country, and I hired Cable as a helper at six-hundred dollars a week and expenses, and we started out on our venture. It was ghastly! At least in the beginning. I had selected my readings well enough, but had not studied them. I supposed

[4] *Ibid.*

[5] Bernard De Voto, *Mark Twain at Work* (1942), pp. 60-61.

[6] S. L. Clemens, *Letters* (1917), I, 395.

it would only be necessary to do like Dickens —get out on the platform and read from a book. I did that and made a botch of it. Written things are not for speech; their form is literary; they are stiff, inflexible, and will not lend themselves to happy and effective delivery with the tongue—where their purpose is merely to entertain, not instruct; they have to be limbered up, broken up, colloquialized, and turned into common forms of unpremeditated talk—otherwise they will bore the house, not entertain it. After a week's experience with the book I laid it aside and never carried it to the platform again; but meantime I had memorized those pieces, and in delivering them from the platform they soon transformed themselves into flexible talk, with all their obstructing preciseness and formalities gone out of them for good.[7]

Mark Twain never put himself in the hands of the elocution teachers of the time, but he had something to say about them:

Cable had been scouting the country alone for three years with readings from his novels, and he had been a good reader in the beginning for he had been born with a natural talent for it, but unhappily he prepared himself for his public work by taking lessons from a teacher of elocution, and so by the time he was ready to begin his platform work he was so well and thoroughly educated that he was merely theatrical and artificial and not half as pleasing to a house as he had been in the splendid days of his ignorance.[8]

Mark's method of reading might be described as memorization which was altered and changed into a kind of extempore speech.

IV

Mark Twain's ability as a reader might be assumed from several known factors. That he was an experienced public speaker might indicate that he had ability to read. The range and difficulty of the types of material he read might provide another clue. The ideas on reading that he has expressed so violently from time to time show that he knew something about the art. Furthermore, that he was a platform reader for over forty years, and that he read in the principal cities of the world are also indices of his skill. Nevertheless, the success of Mark's reading may best be estimated by the opinions of his audience.

His daughter Susy described his reading of *Joan of Arc;* "Hearing the M.S. read aloud is an uplifting and revealing hour to us all. Many of Joan's words and sayings are historically correct and Papa cries when he reads them. In fact, he almost fills up when reading any speech of hers."[9] Robert Underwood Johnson wrote in terms of unqualified praise:

He was the most perfect reader I have ever known. His voice was peculiarly musical and had its own attraction, while his clear reading of meanings in the most involved versification was sometimes like the opening of a closed door.[10]

In much the same vein are these comments:

The readings he gave from Browning at his Hartford house were famous, and all hearers agreed they were exquisite. "To him there were no obscure passages to be argued over," wrote Grace King, "no guesses at meaning. His slow, deliberate speech and full voice gave each sentence its quota of sound, and sense followed naturally and easily. He understood Browning as did no one else I ever heard."[11]

At one time William Dean Howells wrote in answer to a letter of congratulation from Mark:

I am exceedingly glad, that you approve of my reading, for it gives me some hope that I may do something on the platform next winter . . . but I would never read within a hundred miles of *you*, if I could help it. You simply straddled down to the footlights and took that house up in the hollow of your hand and *tickled* it.[12]

[7] *Mark Twain in Eruption*, ed. Bernard De Voto (1940), p. 217.
[8] *Ibid.*, p. 215.
[9] Edward Wagenknecht, *Mark Twain: The Man and His Work* (1935), p. 145.
[10] *Ibid.*, p. 55.
[11] *Ibid.*, p. 38.
[12] *Letters*, II, 454.

Howells wrote at another time:

> When he read his manuscript to you it was with a thorough, however, involuntary, recognition of its dramatic qualities; he held that an actor added fully half to the character the author created. . . . What we have strongly conceived we ought to make others strongly imagine, and we ought to use every genuine art to that end.[13]

Those who heard Mark Twain read believed that he achieved a high degree of excellence. Almost without exception they shared the feeling of Robert Underwood Johnson that Mark was the most perfect reader he had ever heard.

Some literary critics have held that Mark Twain is America's greatest writer. It ought to add to his stature to know that he was also a reader of considerable ability.

[13] William Dean Howells, *My Mark Twain* (1910), p. 52.

REGIONAL SPEECH DIFFERENCES IN VETERANS AND NONVETERANS

BURTON H. BYERS*

THE teacher of speech who moves from one speech area to another finds himself in the enviable position of being able to study at first hand the fascinating subject of regional differences in pronunciation. The immediate observation made by the author after meeting his first classes at Henderson State Teachers College, Arkadelphia, Arkansas, was that the veterans among the students exhibited less pronounced speech differences than did the nonveterans. The question of how much the armed forces have served to modify regional speech differences is the subject of the brief study here reported.

The method used was simple, yet sufficiently accurate to indicate a definite correlation between the modification of regional speech differences and service in the armed forces. The method consisted of three steps: first, an analysis of the most common local deviations from General American pronunciation;[1] second, a careful analysis of the speech of a representative group of students, veterans and non-veterans; and third, a tabulation of the results of the study.

To obtain a list of the deviations from General American speech common in this area, I made use of records of individual interviews with some 100 students over a period of one year. During the interviews each student was required to read material designed to include all pertinent speech sounds while I recorded any deviations from General American pronunciation. This method is of course no more accurate than the author's ear for speech sounds. But since the list of dialectal characteristics thus obtained has been constantly checked by observing the speech of citizens of this community and discussing the data with representative students and local people, I believe it sufficiently accurate for the purposes of this study.

Commonly heard in this area are four outstanding deviations from General American pronunciation. The first is the substitution of the vowel in *pin* for the vowel in *pen* when it occurs before a nasal sound, particularly *n* ([ɪ] for [ɛ] before [m, n] or [ŋ]). Second most frequently noted deviation is the over prolongation of the first element of the diphthong in *five* (Fairbanks' [ɑɪ] or Kenyon's [aɪ]). Third most frequently noted is the substitution of the vowel in *hat* for the first element of the diphthong in *house* ([æʊ] for Fairbanks' [ɑʊ] or Kenyon's [aʊ]). Fourth most frely noted deviation is the diphthongization or triphthongization of the vowel in *cat*, coupled frequently with a pronounced nasal twang on that vowel only ([æə] or [æjə] for [æ]). Other less frequently noted deviations were not considered in this study.[2]

*Acting Head of the Department of Speech, Henderson State Teachers College.

[1] By General American pronunciation the author means that used by most cultured people living in sections other than New England or the states that made up the Confederacy, and the accepted speech of radio and the motion pictures. It is described by Fairbanks, *Voice and Articulation Drill Book*, 1938; by Weaver, *Speech*, 1946, Chapter XI and Appendix B; by Kenyon and Knott, *A Pronouncing Dictionary of American English;* and numerous others. The *Pronouncing Dictionary* uses the term "North" rather than "General American."

[2] Other deviations noted include the substitution of the vowel in *hat* or the vowel in *ask* for the first element in the diphthong of *say* ([æɪ] or [aɪ] for [eɪ]); the confusion of the vowels

The representative group of students selected for the second step of this study was composed of 23 non-veterans, mostly women, and 28 veterans, mostly men, who were first semester students of speech. They ranged in age from 17 to 35 and in classification from freshman to junior, but all were natives of this speech area. Length of time in the service for the veterans ranged from two to five years.

Tabulation of the results indicates no correlation between service in the armed forces and the elimination of one of the speech sound differences, and shows increasing elimination by veterans of the more easily recognizable dialectal differences. The extent to which dialectal differences were eliminated during service in the army or navy is probably greater than indicated by this tabulation, since no attempt was made to consider the *degree* of deviation from General American pronunciation. Observation indicates that dialectal characteristics, when present, are less pronounced in veterans than in non-veterans.

Further study would probably indicate a correlation between length of service and the modification of speech differences, and between general intelligence and the extent to which regional differences were modified, but these are beyond the scope of this study.

in *saw* and *calm* ([ɔ] for [ɑ] and [ɑ] for [ɔ]); the substitution of the vowel in *cut* for the vowel in *foot*, especially before nasal sounds ([ʌ] for [ʊ] before [m, n] or [ŋ]); and the addition of a vowel resembling that in *bit* before the diphthong in *blow* ([ɪoʊ] for [oʊ]).

TABLE SHOWING PERCENTAGE OF REGIONAL SPEECH DIFFERENCES NOTED IN SPEECH SOUND ANALYSES OF 51 SPEECH STUDENTS AT HENDERSON STATE TEACHERS COLLEGE

Dialectal Characteristics	*Veterans*	*Nonveterans*
Substitution of [ɪ] for [ɛ] before nasals	96%	96%
Over prolongation of the first element of the diphthong [ɑɪ]	86%	100%
Substitution of [æ] for [ɑ] as the first element of the diphthong [ɑu]	71%	96%
Diphthongization of [æ]	57%	82%

THE PLACE OF NEW YORK CITY IN AMERICAN LINGUISTIC GEOGRAPHY

C. K. THOMAS*

TWO recent QUARTERLY articles, "A Symposium on Phonetics and Standards of Pronunciation"[1] and "A Footnote on Phonetics and Standards of Pronunciation,"[2] have clearly demonstrated a wide divergence in the attitudes of teachers and linguistic scholars toward the facts of speech in the New York City area and toward the practical establishment of speech standards in the schools and colleges. The Symposium showed, I think, a closer approximation to unanimity than one would have had any right to expect. The Footnote, on the other hand, showed an amazing divergence, not only in pedagogical aims, but even in the perception of the facts.

I

Competent students of the English language now generally agree that standards of speech have their origin, not in the pronouncements of teachers and scholars, but in the social circumstances which give rise to the standard, and which sanction it. The standard speech of the south of England, for example, owes its origin, and its validity, not to its description by Henry Sweet and Daniel Jones, but to the cultural environment in which it developed. The authority of Sweet and Jones rests on the skill with which they have recognized and clarified the objective pattern. In the north of England, and in Scotland, where the social pattern and its historical background differ from the south, the speech patterns also differ.

It is not surprising that in the small area of the British Isles history and geography should have conspired to produce, in London, a single social and cultural focus, nor is it surprising that areas remote from London should be less influenced. The history and geography of the North American continent show a clear parallel to the second part of this principle. The scattered settlements of the seventeenth and eighteenth century seaboard were more definitely isolated from one another than we can easily realize today. The pioneers who toiled through the Berkshires and the Green Mountains into upper New York were completely isolated from those who climbed the Blue Ridge and the Allegheny plateau from the Southern tidewater, at most points isolated from those who spread westward and southwestward from Philadelphia; furthermore the lines of communication with those they had left behind were thin.

It is significant, both for present-day speech patterns and wider social patterns, that the Hudson River, the great natural avenue to the interior, had little part in this westward stream until after the opening of the Erie Canal and the consolidation of the New York Central Railroad system. The westward tide largely by-passed New York City until the speech patterns of the interior had been established. Despite the enormous acceleration of the tempo of communication in the twentieth century, the cultural divisions laid down in the eighteenth century show a vigorous survival. Across northern Pennsylvania, for instance, runs a relatively well-defined line which sets off the New England-central New York area from the true Pennsyl-

*Professor of Speech, Cornell University.

1 XXXI (October, 1945), 318-327.

2 XXXII (February, 1946), 51-54.

vania area. South of this line the speech patterns change; the frame house gives way to Philadelphia brick, and the front porches come down close to the sidewalk; the whole pattern of life is different. Similar dividing lines can be seen elsewhere: in the Ohio valley, and in a series of concentric arcs around New York City.

For the open minded there is no doubt about the existence of regional patterns in American life. That the regional pattern includes regional differences in speech is clearly indicated by the success of such a radio program as "Where are You From?" which Henry Lee Smith conducted before the war, and by no more than casual listening to some of the audience-participation programs now on the air. We all, as a matter of fact, recognize these regional differences in speech; we instinctively doubt the elocutionist who tries to convince us otherwise. What we sometimes fail to realize, however, is that within any particular regional pattern there is good speech and bad speech. As teachers of speech we often fail to realize that the most profitable, and sometimes the only, way to improve speech is to improve it within the framework of the cultural pattern which the student accepts as his own.

Popular recognition of the regional American speech patterns rarely extends beyond three major areas. We all recognize the lowland Southerner, though the hill type sometimes eludes us. We all recognize the eastern New England type, though we sometimes obscure our understanding with the vaguer term, Eastern. And we all recognize the speech of Cleveland or Denver, though some of us call it Northern, some Western, some Middle Western, and some General American; the foreigner calls it American. The question for consideration in these pages is the relationship of speech in the New York City area to these easily recognizable types. More specifically, the question is whether New York City speech is closely enough related to the speech of eastern New England to warrant its inclusion in a more embracing term, such as Eastern.

II

We know more about New England speech than about that of any other area. We have the accounts of early New England speech in Orbeck[3] and Grandgent;[4] we have the highly detailed account of the speech of elderly persons in the twentieth century in the *Linguistic Atlas of New England*[5] and its accompanying *Handbook*,[6] as well as a host of special articles. My own records include detailed analyses of the speech of about five hundred New Englanders, nearly all of them younger than those studied in the *Atlas*.

Historically the speech of New England east of the Connecticut River is part of the coastal variety which extended, with relative uniformity, in colonial times, from Maine to Georgia.[7] Later there developed a western New England type, largely west of the Connecticut River, stemming from the early river-valley settlements, and hardly to be distinguished from the type commonly known as General American. Still more recently, the spread of population from the metropolitan area of

[3] Anders Orbeck, *Early New England Pronunciation*, Ann Arbor, 1927.

[4] Charles H. Grandgent, "From Franklin to Lowell. A Century of New England Pronunciation," *Publications of the Modern Language Association*, XIV (1899), 207-239.

[5] Ed. Hans Kurath, Providence, 1939-43.

[6] *Handbook of the Linguistic Geography of New England*, ed. Hans Kurath, Providence, 1939.

[7] See W. C. Greet, "A Standard American Language?" *New Republic*, XCV (1938), 69. Also see Greet's "A Record from Lubec, Maine, and Remarks on the Coastal Type," *American Speech*, VI (1931), 397-403.

New York City into southwestern Connecticut has raised the question whether there is not a third type within the limits of New England. When we speak of "New England speech" without further qualification, we normally mean the speech of eastern New England, and it is in this sense that the term will be used in these pages.

New England speech differs in New London and Providence from Boston; it differs still more in Portland and points farther north in Maine. Many New Englanders are vigorously aware of these differences within the larger area, and set much store by them. Nevertheless the whole area has certain elements in common, elements which ordinarily enable the outsider to identify the eastern New Englander despite differences of education, social level, or local pattern. That is to say, there is a standard eastern New England speech rooted in the habits of eastern New Englanders, a pattern to which most eastern New Englanders pay conscious or unconscious tribute, and by which virtually all eastern New Englanders who speak English at all are influenced.[8]

Let us see what some of the most characteristic features of this eastern New England speech may be. First there is the treatment of words including orthographic *r*. Except under outside influences, the eastern New Englander pronounced *r* as some variety of [r] only when it is followed by a vowel in the same word or a closely following word. Normally he pronounces *r* in *red, through*, and *carry*, and usually in the phrase *far away*. Normally he does not pronounce *r* in *bird* or *farm*, nor in *far* if the word precedes a consonant or a pause. Some eastern New Englanders pronounce *r* more frequently than the typical pattern. On the other hand, so many eastern New Englanders add some kind of [r], where no orthographic *r* exists, at the end of words like *idea* and *America, law* and *saw,* and sometimes just before the last sounds of *ideas* and *saws,* and in the middle of *sawing*, that we must consider this "excrescent *r*" a part of the eastern New England pattern, whether or not it may be considered standard.

Another characteristic of eastern New England is the use of the vowel [a], which is acoustically intermediate between [æ] and [ɑ]. The intermediate [a] occurs in such words as *ask* [ask], where most Americans have [æsk]; and in *cart* [ka:t], where most Americans have [kɑrt]. Though the vowel [a] occurs in words of the *ask* type in the speech of scattered individuals all over the country, nowhere but in eastern New England does it occur in any large proportion of the population, as a feature of the regional type. On the other hand, no [a] occurs in such words as *damp* or *land*; the eastern New England pronunciations are uniformly [dæmp] and [lænd]. In words of the *cart* type there has been some spread of [ar] to the Ontario watershed and points westward along the Great Lakes where the speech is historically derived from New England. The use of [a:] without [r] in these words is, however, one of the most obvious and valid touchstones of eastern New England speech.

The use of [ɒ] in words like *not*, where most Americans have [nɑt], and in words like *soft*, where most Americans have [sɔft], is another feature of eastern New England speech, similar only to the pattern of western Pennsylvania and some of the Pennsylvania-derived areas

[8] This qualification is necessary because of the large numbers of newcomers speaking French, Portuguese, Italian, Yiddish, and other languages who have settled in the area in recent years. A similar qualification is of course needed for the New York City area.

in the West and Southwest. Confusion between such pairs as *not* [nɒt] and *naught* [nɒt], which is common in eastern New England and western Pennsylvania, has been avoided in most parts of the country by the development of a clear phonemic contrast between *not* [nɑt] and *naught* [nɔt]. In the two major categories represented by *forest* and *log*, in which American usage ranges from [ɑ] through [ɒ] to [ɔ], eastern New England shows a preference for [fɑrəst], in common with the rest of the Atlantic coast and the South;[9] and for [lɑg], though northeastern New England shows more instances of [lɒg] and [lɔg] than the southern part. The use of [ɒ] and [ɔ] before [-lv] in such words as *solve* and *involve* approaches but does not reach the frequency of these vowels in western Pennsylvania.

For words like *more* and *coarse* the characteristic eastern New England pronunciations are [moə] and [koəs], similar to the Southern low-country pronunciations, and akin to the Southern mountain [mor] and [kors]. There is usually a clear phonemic contrast between such pairs as *mourn* [moən] and *morn* [mɔ:n], *hoarse* [hoəs] and *horse* [hɔ:s],[10] though [mɒ:n] also occurs occasionally for both *mourn* and *morn*, and [hɒ:s] for both *hoarse* and *horse*,[11] especially in the northeastern part. The pronunciations [mɔ:n] for *mourn* and [hɔ:s] for *hoarse*, though occasional, are not characteristic.

Though this brief discussion by no means exhausts the characteristics of eastern New England speech, it provides us, I believe, with the essentials for our comparison. Characteristic pronunciations, then, include *bird* [bɜd], *farm* [fa:m], *idea* [aɪ'diə], *ask* [ask], *land* [lænd], *soft* [sɒft], *not* [nɒt], and *more* [moə]. With the exception of [aɪ'diə], all these are regularly accepted as standard, and are so listed in the Kenyon-Knott *Pronouncing Dictionary of American English*.

III

Background material for the historical study of New York City speech is, unfortunately, almost completely lacking. Except for Krapp's analysis of the occasional spellings in the early Long Island town records,[12] we have nothing comparable to the records of early New England speech. The general historical records, however, indicate[13] that the mixture of populations in New York City is no new thing. There were plenty of English-speaking settlers in the days of Dutch rule, including wholly English settlements all over Long Island, even in what is now Brooklyn and was then in the territory claimed by the Dutch. There were soon to be French Huguenots and Palatine Germans, as well as new groups of English-speaking settlers. The Irish first came in large numbers in the middle of the nineteenth century, and the end of the century saw the beginning of large immigration from eastern and southern Europe. Once it had overtaken Dutch, English established itself as the standard language of the area, and had its share in the establishment of the typical cultural pattern of

[9] See my article, "The Dialectal Significance of the Non-phonemic Low-back Vowel Variants Before *R*," *Studies in Speech and Drama in Honor of Alexander M. Drummond*, Ithaca, 1944.

[10] Compare Hans Kurath, "Mourning and Morning," *Studies for William A. Read*, ed. N. M. Caffee and T. A. Kirby, University, La. (1940), pp. 166-73.

[11] Compare W. C. Greet, "A Record from Lubec, Maine, and Remarks on the Coastal Type," *American Speech*, vol. 6 (1931), pp. 397-403.

[12] G. P. Krapp, *The English Language in America* (1925), Vol. II.

[13] In my opinion, the best single source is Alexander C. Flick's *History of the State of New York*, New York, 1933-37, 10 vols.

the area. Throughout the nineteenth century the city continued to grow, partly because of its magnificent harbor, partly because an antiquated system of land tenure in the Hudson Valley hampered the expansion along what might reasonably have been expected to be an avenue toward larger settlement in the interior. New York City was establishing itself as the cultural and commercial center of its own area in much the same way that London had established itself in the larger English area.

The earliest detailed account of pronunciation in New York City is that of Babbitt.[14] Later special articles have added to the data, but not as completely as the data available for eastern New England. My own observations are based largely on detailed records I have made of the speech of about 500 persons in New York City, 500 in adjoining counties of New York State, and 200 in southwestern Connecticut and the river counties of New Jersey.[15] Some of this material I have already published.[16]

In the New York City area, as I have delimited it, the treatment of words including orthographic *r*, though similar to that of eastern New England, is by no means identical. In the article just mentioned I reported lists of about a hundred words, of the type of *bird*, *either*, and *absorb*, in which the downstate area of New York retained some form of [r] a little over half the time.[17] If we add southwestern Connecticut and the New Jersey river counties, to include the maximum New York City speech area, we find that [r] is retained still more consistently in these peripheral areas. Only in Hudson County, New Jersey, does the loss of [r] approximate that of New York City itself.

For words like *bird* and *first*, the New York City area also has the special diphthong best represented by the transcriptions [bɜɪd] and [fɜɪst]. This [ɜɪ] diphthong is of relative antiquity[18] and considerable frequency.[19] Though common in large areas of the deep South, especially in New Orleans, it is extremely rare in New England, the only New England occurrences which I have heard being in New London, Connecticut. Though often regarded as substandard, the diphthong [ɜɪ] may be heard from many better-class New Yorkers. Whether standard or substandard, it is clearly in the New York City pattern, quite as clearly parallel to the deep South, and quite as clearly in contrast to almost all varieties of eastern New England speech. The more frequent use of some form of [r] in all these words is a further contrast with eastern New England. New York City agrees with eastern New England in the excrescent *r* of *idea* [aɪ'diəɹ], but in little else in the treatment of *r*.

New York City has no counterpart for the eastern New England [a:] of *cart*. New York has [kɑrt] or [kɑ:t]; sometimes, in common with Philadelphia

[14] E. H. Babbitt, "The English of the Lower Classes in New York City," *Dialect Notes*, I (1896), 457-464.

[15] Hudson County, which lies across the Hudson River from lower and midtown Manhattan, approximates Manhattan speech most closely. Union County, which lies opposite Staten Island, is least like the New York City type. Bergen County, which lies across from upper Manhattan, the western part of the Bronx, and the lower part of Westchester County, has increased its similarity to the New York City type since the opening of the George Washington Bridge encouraged suburban development. Back of the river counties, in Newark (Essex County) and Passaic (Passaic County), the New York City characteristics die out much more quickly than in the Long Island suburbs.

[16] "Pronunciation in Downstate New York," *American Speech*, XVII (1942), 30-41, 149-157.

[17] *Ibid.*, pp. 150-53.

[18] Harold Wentworth's *American Dialect Dictionary* (p. 217) reports a reference to it by Oliver Wendell Holmes as early as 1860.

[19] "Pronunciation in Downstate New York," *op. cit.*, pp. 150-51. See also A. F. Hubbell, "'Curl' and 'Coil' in New York City," *American Speech*, XV (1940), 372-376.

and the southern coastal area, it has [kɒrt] or [kɒ:t]. The contrast with eastern New England is sharp; the New York City vowel is almost invariably a shade nearer [ɔ]; the eastern New England vowel, a shade nearer [æ]. *Ask* and similar words have [a] in the New York City area, but neither as frequently nor as consistently as in eastern New England.[20] Furthermore, in striking contrast to eastern New England, such words as *abandon, cramp, damp, hand, land,* and *man* acquire [a] instead of [æ] somewhat more frequently than do the traditional "broad *a*" words of the type of *ask*.[21] This widespread use of [a] in both the *ask* and *damp* types has no counterpart elsewhere in American speech, though it is similar to some regional types of Scotland and the north of England. Certainly there is no similarity to eastern New England, where the *ask* and *damp* types are either kept wholly distinct or [æ] is used for both. There is, in short, clear evidence of a phonemic contrast between [æ] and [a] in eastern New England, but not in New York.

The use of [ɒ] in words like *not* is extremely rare in the New York City area;[22] not even the lady elocutionists succeed in maintaining [nɒt] as consistently as the casual Bostonian or Pittsburgher. The New York City area makes some use of [ɒ] in words like *soft*, but more characteristic is an overtense [ɔ] reminiscent of the raised [ɔ] of London.[23] In words like *log* and *forest, solve* and *involve*, [ɑ] is all but universal in New York City,[24] in contrast to a fairly frequent use of [ɒ] and [ɔ] in eastern New England.

In words like *more* and *coarse*, the New York City area has [ɔr], [ɔə], and [ɔ:]; forms like [or] and [oə] are almost nonexistent, and the contrast between *mourn* and *morn, hoarse* and *horse*, is contextual, not phonemic.[25] Nor does the New England [mɒ:n] occur. In these words New York City is like neither New England nor the south Atlantic coast, in both of which areas the [o] forms are frequent and characteristic. In these words, as in some other categories, the New York City area has its own standards as a part of its own regional culture.

In contrast to eastern New England, then, we have such characteristic New York City pronunciations as *bird* [bɔ:d], [bɔəd], or [bɔɪd]; *farm* [fɑrm], [fɑ:m], [fɒrm], or [fɒ:m]; *idea* [aɪ'diɔ]; *ask* [ask] or [æsk]; *land* [land] or [lænd]; *soft* [sɔft]; *not* [nɑt]; and *more* [mɔr], [mɔə], or [mɔ:]. Though not all these represent the highest level of New York City speech, there can be little doubt that they represent a significant part of the regional type, of which the regional standard is merely a refinement. Nor have I ever found an eastern New Englander who thought that the speech standards of New York City were in any close way akin to his own. If the New Englander uses the term "eastern speech," he means his own speech; he doesn't include the New Yorker. Most New Yorkers sense the difference too; the advertisements for training in "Boston speech" which used to appear occasionally in the New York papers tacitly recognized the difference, whatever the attitude toward that difference might be. The notion of a general "eastern speech" located east of the Hudson has all too often popped into conversation, and even into serious writing. Ac-

[20] See "Pronunciation in Downstate New York," *op. cit.*, p. 33.
[21] *Ibid.*, p. 34.
[22] *Ibid.*, p. 35.
[23] *Ibid.*, p. 36.
[24] *Ibid.*, pp. 35, 38.
[25] *Ibid.*, p. 39.

tually three major types, each with its standard, have their habitation east of the Hudson, and an amalgam, or higher synthesis, of the three has never been anything more than conversational.

IV

Speech standards, like other aspects of regional, national, or international culture, have their roots in the soil. New Yorkers and New Englanders, for all the similarities between them, act differently, think differently, sound differently. To expect anything else is as futile as expecting Vermont to vote Democratic, or Mississippi Republican. The speech teacher cannot ignore the ten million Americans in the New York City area by relegating them to the tail of the New England kite. New York City and its peripheral areas have their own history, their own traditions, their own cultural unity, their own speech. Let the speech teachers, by precept and example, teach good New York City speech to their New York City students. Let the students learn to adapt themselves to their own geographical and cultural environment, not as phony easterners, but as genuine New Yorkers.

IMPLICATIONS OF MODERN LINGUISTIC SCIENCE

CHARLES C. FRIES*

LET me begin with something like a confession. In the early days of my graduate study I suddenly came upon what was to me a "new world," a discovery that eventually changed my whole view of language and grammar. This discovery—this "new world" to me—was "modern linguistic science"—that is, the principles and the techniques first used in western Europe at the beginning of the nineteenth century for the study of linguistic relationships, and then developed and applied more widely by the great scholars in language ever since that time. This "new world" of modern linguistic science differed startlingly from the linguistic world that I had formerly come in contact with through my teachers in high school and in college, and it seemed to me as revolutionary as the Copernican system in astronomy, the germ theory of disease in medicine, or the study of molecular structure in physics.

I wondered why I had not discovered it before—why, after more than a hundred years of tremendous achievement in linguistic study, based upon an increasingly exact and exacting method, the results of that study had not been utilized in the schools and incorporated in our general culture. In practically all other fields, our schools, in most parts of this country, had welcomed scientific studies, and the results of scientific research; but in matters of language, eighteenth century authoritarian attitudes and naive and pre-scientific views still continued and vigorously resisted any correction by scientific procedures.

Professor of English, University of Michigan; Director of the English Language Institute and of the Linguistic Institute.

My own adjustment to this "new world" was not easy, and required time. Ever since that first discovery, however, much of my energy has been given to a struggle to keep abreast of the achievements in modern linguistic science and to explore the implications of the results of scientific linguistic study for our practical problems of teaching.

I

Adjustments involving the giving up of naive or pre-scientific views are always slow and difficult. We must remember that "science" always contradicts man's naive observations. Man saw the earth as flat: science proved it to be round and man was forced to deny his direct naive observation in favor of the conclusions arrived at by indirect evidence. Man saw the sun, the moon, and the stars revolve about the earth; but science proved that it is the earth that spins on its axis and again man was compelled to deny the conclusions of his direct observations. In a scientific world seeing is not believing. Things are not what they seem.

As a science advances, the less intelligible it becomes to the layman. Linguistic science is no exception. The first step of modern linguistic science—the use of a phonological technique for establishing a sound basis for conclusions concerning linguistic relationships and linguistic history—removed a large part of language study from the competence of the literary scholar. The advances in linguistic science of the last 20 years—the modern "structural approach"—has so changed the point of view, the methods, and the vocabulary of recent linguis-

tic work that many of the older linguistic scholars—those who were trained more than 15 years ago and have not struggled hard to keep up with the new developments—find it almost impossible even to read the newer studies.

Unfortunately, in discussions of matters of language in groups of teachers, the issues drawn are not those of science in opposition to those of pre-science, but are usually thought of as simply involving "conservatives" on the one hand and "radicals" on the other. The conservatives are thought of as those who stand for correctness, who insist that "it is the part of the schools to teach the language strictly according to rule . . . rather than to encourage questionable liberties of usage." The radicals are thought of as those who would follow an easier path and accept all sorts of "errors" whenever these "errors" are widespread—a policy which the "conservatives" believe would undermine the defenses against the "wretched English heard everywhere" and allow the floods of crudity to wipe out all accuracy of expression and sensitivity to elegance.

Often the linguistic scientist is classed with the radicals—as one who uses his scholarship to overturn established practices. But he really belongs to neither of these groups. In the practical matters of language, he is neither a conservative nor a radical. He has devoted himself to the difficult task of discovering and describing the intricate and complicated mechanisms which the language actually uses in fulfilling its communicative function. As a scientist he is searching for pure knowledge. To know the facts and to understand language processes are to him ends in themselves. He usually leaves to others the business of applying practically the knowledge he has won. But sometimes (if he has some missionary zeal) he does venture to attempt to discuss with teachers in the schools or with those who must deal with language in a practical way, the applications of some of his materials; and then he is brought face to face with views and modes of thinking and teaching practices which are fundamentally at variance with the principles upon which his science has been operating for 130 years, principles upon which his whole activity is based. He meets views vigorously held that rest on pre-scientific assumptions which for him were long ago proved untenable. He tries, then, out of some of the accumulations of his science, to challenge and to dispose of some of these views. He feels keenly the need of clearing the ground of these misconceptions before he can begin to have the meeting of minds necessary for him to make any positive contribution. Too often, however, he is compelled to spend so much of every opportunity in this negative procedure that many persons believe that the linguistic scientist's chief business is dealing with matters of disputed usage—to determine authoritatively whether "It is me" can now be accepted as correct; whether the rules for *shall* and *will* are now outmoded; whether *everybody* can be referred to by *they*. But an examination of the shibboleths of the classroom does not constitute any large part of the matters to which the linguistic scientist gives attention. It is true, that, if given a chance to contribute from his experience and knowledge, he can shed light upon questions of this kind, but there are in the accumulations built up by the devoted work of many linguistic scholars the materials that can lighten the burdens of the teachers and increase the effectiveness of the schools in a variety of other matters.

II

Let me attempt to make more definite the meaning of some of these statements and display something of the more recent developments in this linguistic world that captured my devotion more than thirty years ago.

I can deal with but three matters by way of illustration: language history, structural linguistics, and formal signals of structural meaning.

Language History

Constant change—in word meanings, in pronunciation, and in grammatical structure—is, as far as we know, the normal condition of every language spoken by a living people. The developing of a rigorous technique for the study of this change constituted the first step in "modern linguistic science" and has given us linguistic history. A hundred years of careful scientific study has been devoted to establishing the history of the English language from the time of the earliest recorded texts to the present time, a period of about a thousand years. This detailed history of English has upset many of our naive and pre-scientific notions concerning language changes.

These changes are not corruptions that can or should be prevented by academies, dictionaries, or grammars. They do not arise from the "mistakes" of the uneducated. In fact, the speech of the uneducated changes much more slowly than does the speech of the educated group. Nearly all the grammatical forms that are called mistakes in the speech of the uneducated are simply surviving forms from older periods of the English language. The double negative, for example, as in "They didn't take no oil with them," was in Old English the normal stressed negative. Chaucer often used the multiple negative. The modern English equivalent of one sentence in his description of the Knight is "He never yet no unfit speech didn't say to no kind of man." The form *clumb* in "He *clumb* up a tree" is older than the Standard Modern English "*climbed*." *Climb* is one of 129 so-called "strong" verbs that have in Modern English all changed to the pattern of the "weak" (regular) verbs. In similar fashion "She went down town *for to* buy a hat" and "It's three *mile* down the next road" survive from older periods of English in the speech of the uneducated.

At no time during the 1000 years of the history of English are the recorded texts lacking in evidence of changes actually in progress. There are always points upon which usage is divided. But, as far as the evidence goes, neither the practices of the uneducated nor the conscious choices of the educated have had any effect whatever upon these changes. From the point of view of history, they fit into large patterns developing over long periods of time.

A grasp of the constant change in word meanings and the areas of their use has also forced us to turn away from the methods of "authority" as they are represented in Samuel Johnson's Dictionary and its modern successors, to the methods represented in that great monument to the patient recording of the facts of usage, the Oxford English Dictionary.

The older views of word meanings still live, however, and show themselves in frequent naive proposals which must be rejected in spite of the worthy impulses that prompt them.

An example of what I mean is contained in an editorial of the *Detroit Free Press* for June 11, 1945. The editor first comments on the time that "has been wasted at the United Nations con-

ference, arguing over the meaning of this or that word in this or that language." He then insists that we need "honest speech"—a language in which "no word has more than one meaning and everybody knows what that meaning is." He ends with this proposal. "Let each word in every document mean what it says in any language and then proclaim that meaning to all mankind."

A mere glance at the *Oxford Dictionary* should have discouraged him. Of the 500 most used words in English (according to the Thorndike *Word Book*) the *Oxford Dictionary* records and illustrates from our literature, 14,700 separate meanings. For the first 1000 the number is well over 25,000.[1] No words except highly technical words have precisely the same area of meaning in two languages. We must learn to live with the language as it is; not try to dodge or ignore the multitude of difficulties arising from its constant change.

Structural Linguistics

The special development of linguistic science of the last 20 years has been what can be called "structural linguistics." This new approach has also changed many of our earlier views concerning what is significant in language and what is not. It insists that language must not be dealt with as if it were a collection of separate items, but rather as an integrated system—that the items have significance only as they function in the system as a whole.[2]

Just as the earlier linguistic science developed a rigorous technique for dealing with language change as the basis for historical study so the more recent linguistics has developed a rigorous technique of structural analysis for descriptive study. It was first used in the analysis of the phonological systems of living languages but it is now being applied to all the features of language. It can most easily be illustrated in matters of pronunciation. The human vocal apparatus can make and we can isolate and describe thousands of different sounds. In any single language the actual number of distinctly different sounds is far greater than is usually supposed. There are many differences of sound of which the speaker himself is entirely unaware. In English, for example, the *p* of *pin* is quite different from the *p* of *spin* and both are different from the *p* in *nip* or *top*. The *p* of *pin* is followed by a puff of breath which the others do not have. The [k] in *kill* is very different from the [k] in coal. Although both are followed by a characteristic puff of breath, the [k] of *kill* is made with the back of the tongue touching the roof of the mouth much farther forward than with the [k] of *coal*. The [k] of *cool* is still different; it is made with rounded lips.

Phonetic analysis has in the past devoted itself to distinguishing and describing minutely such differences of sound. For structural analysis, however, we are not satisfied with this type of phonetic analysis of separate items. We want to know which of the hundreds of different sounds noted and described are significant in the system of the language; which, for example, are used by the language as the sole distinguishing features of different words, as the difference between [s] and [z] in *ice—eyes; race—raise*. In technical terms, which of the phonetic differences are "phonemic."

We know now, that although the total number of different sounds in a language may run up into thousands, no

[1] See Fries and Traver, *English Word Lists* (American Council on Education, Washington, D. C., 1940), pp. 80-82.

[2] See, for example, Vilem Mathesius, "On Some Problems of the Systematic Analysis of Garmmar," *Traraux du Cercle Linguistique de Prague*, No. 6 (1936), p. 96.

language that has been described, uses more than 20 to 50 of these different sounds to distinguish meanings or to separate words; and no two languages use precisely the same set.

We in English use very freely the difference noted above between [s] and [z] *cease–seize; niece–knees; lacy–lazy; seal–zeal;* or the difference between [n] and [ŋ] as in *sin–sing; kin–king; ran–rang*. Spanish has these sounds but never uses either of them as we do, as the sole difference to distinguish meanings. We in English use [i] and [ɪ] as in *heat–hit; seat–sit;* and [e] and [ɛ] as in *mate–met; bait–bet*. Again, Spanish never uses these differences to distinguish meanings.

These facts have very practical significance. If two sounds are distinctive points on the "pattern" in my language, i.e., are used to distinguish meanings, then it is easy for me to hear somewhat similar differences in another language and to make them systematically. If, however, the two sounds in my language are never used to distinguish meanings—are simply positional variants of one distinctive sound—then they are very difficult for me even to hear in learning another language where they are distinctive.

Our efforts to describe the complete system of a language in which the sounds operate has revealed another significant matter. Not only are the distinctive sound features of a language very few in number; we know now that they occur only in a very limited number of characteristic sequences. The sound [ŋ] as in *king, sing, rang,* occurs only after vowels; it never occurs initially in a word. English has 39 consonant clusters that occur initially, and 151 post-vocalic or final consonant clusters. Only three, however,—*st, sp,* and *sk*—occur in initial as well as final position.

These facts also have practical significance. It is easy for me, for example, to pronounce sounds in the characteristic sequences in which they occur in my language; it is extremely difficult for me to pronounce sounds in sequences which do not occur in the patterns of my language.

Final [ŋ] as in *king* is easy; but to pronounce this word in reverse, starting with [ŋ] without a preceding vowel requires practice [ŋɪk]. To pronounce the cluster *gd* at the beginning of a word as in *Gdynia* is hard; we have no difficulty, however, with this combination after vowels, as in *tagged, wagged, bagged, sagged.*

In the past we have talked much of the ease and difficulty of language sounds and sound combinations, assuming that the ease or the difficulty was attached to the phonetic nature of the sound itself—its mode of articulation. We know now that there are no difficult language sounds per se and that there are no "minute" differences of sound. Ease or difficulty of pronunciation turns out to be a matter of the patterning of the sound features in the characteristic sequences of a language.

Structural linguistics with its rigorous technique is revealing much that is of significance for many of our practical problems. It is the kind of analysis that lies back of our new approach to the teaching of English as a foreign language and other foreign-language teaching to English speaking students. It can make a special contribution in the building of new and more effective materials for the teaching of reading.

Formal Signals of Structural Meaning

The practices of the schools on the one hand, and those of modern linguis-

tic science on the other, nowhere offer a sharper contrast than in the treatment of the sentence. Our common school textbooks almost unanimously repeat the familiar definition: "A sentence is a group of words expressing a complete thought." But these grammars never really come to grips with the problem of just what a thought (in this sense) is, and what makes it complete. Nor do the 140 other definitions of the sentence collected by John Ries,[3] nor the 83 "important" ones discussed by Eugen Seidel.[4] Professor Allan H. Gardiner doesn't help us very much when, after more than a hundred pages on the "Theory of the Sentence," he leaves us with the statement that "A sentence is an utterance which makes just as long a communication as the speaker has intended to make before giving himself a rest."[5]

Our students are usually left with the vague admonition to develop "a sentence sense" which one series of textbooks insists can be accomplished by a practice of "feeling out" the sentences to see whether the thought is complete or not.[6] In actual practice, however, the student meets independent utterances which range in size from single words like "Waiter," "Boy," "Jump" to something over 4,000 words. (See, e.g., the 1943 report of the President of Columbia University in which there is a single sentence covering eleven large pages and containing within itself nine paragraph divisions.) It is impossible to prescribe or to describe the requirements of independent utterances in English in terms of meaning content. The completeness of an utterance is a matter of form not of thought. In the expression "the barking dog," an actor is named (the dog) and an action ascribed to him (barking). In English, however, this expression is not a sentence. On the other hand, the expression, "The dog is barking" is a sentence—not because it contains any more thought than the expression "the barking dog" but because it has the formal characteristics our language requires in one type of independent utterance. So also, "Who the man is" and "Why he will come" are not independent sentences in English, but "Who is the man?" and "Why will he come?", which use exactly the same words in slightly different order, are sentences, because they do have the formal characteristics required for this type of independent utterance.

From the point of view of modern linguistic science each language has its own set of formal characteristics of independent utterances. The patterns of these formal characteristics can be accurately described and can provide for our students a definite set of criteria instead of the vague admonitions with which our teachers have labored so long.

Let me, in further illustration of my point, look at just one other matter concerning the sentence. In any utterance there are always several levels of meaning. In the sentence "The old man killed the little bears," there are, first of all, the meanings of the words themselves, as the dictionary records them. We can find in the dictionary, for example, the kinds of creatures referred to by the words *man* and *bears*; and the kinds of qualities referred to by the words *old* and *little*; and the kind of action indicated by the word *kill*. But in this utterance, "The old man killed

[3] John Ries, *Was ist ein Satz?* rev. ed.; Prague, 1931.

[4] Eugen Seidel, *Geschichte und Kriteks der wichtigsten Satzdefinitionen*, Jena, 1935.

[5] A. H. Gardiner, *Theory of Speech and Language* (Oxford, 1932), p. 208.

[6] F. G. Walcott, C. D. Thorpe, S. P. Savage, *Growth in Thought and Expression* (1940), Book II, pp. 31, 32, 35, 37.

the little bears," there is more meaning than the dictionary records concerning the words themselves. We receive a whole range of what can be called structural meanings. The sentence tells us, for instance, that it is the man who performed the act upon the bears, not the bears upon the man; that it is the man that is old and the bears that are little; that the information is given as a fact, not questioned, and not something requested.

The total meaning of the utterance includes all these matters of information. Every utterance thus includes, first, lexical meanings, and, second, structural meanings. Structural meanings are not vague matters of the "context" so called; they are the fundamentally important part of every utterance and they are always signalled by the forms and the arrangement of the words in a rather intricate system. It is the business of the linguist—the grammarian particularly—to discover what these signals are and the system through which they operate.

Let me point out that this procedure is precisely the opposite of that usually employed in the schools, in the so-called analysis of sentences. This procedure starts with the formal signals and by means of these signals arrives at the total meaning. In the analysis as practiced in the schools, the student must know the total meaning of the utterance (or sentence) before he can begin to operate.

In our sentence "The old man killed the little bears," he would proceed to say: "*Man* is subject because the man performs the action; *bears* is object because they receive the action," and so on.

This process is simply that of giving technical names to various parts of the meaning that he already knows. He is never taught the special code by which the English language signals these structural meanings of its utterances—the code that could become a definite means of self-criticism and revision for the sentences constructed by the student.

III

The world of modern linguistic science still differs tremendously from the linguistic world of the English classroom in the schools. In fact, it differs even more than it did formerly. In the schools are hosts of excellent teachers, with high ideals, devoted to the best interests of their pupils. In English—even in our times—these teachers are still giving more time to a study of grammar and usage than to almost any other aspect of English. Unfortunately from the point of view of modern linguistic science much of this work is not only wasted time, it is harmful practice. It is wasted time because it employs methods and materials that could not possibly attain the ends desired no matter how much time was given to English. It is harmful practice because the habits set up and the views inculcated turn the students away from the only source of real knowledge—the actual language of the people about them. Our students are practically never given the tools of observation and analysis necessary to the use of these resources.

The problems of English for our times demand the pooling of all our different types of knowledge and experience. We cannot afford to neglect an exploration of the practical usefulness of the materials built up over a long period by modern linguistic science.

RADIO AND INTERNATIONAL UNDERSTANDING

E. W. ZIEBARTH*

I HAVE no intention of giving a conventional glowing picture of the part radio has played in the development of international understanding, nor do I intend to tell a series of narratives, thus demonstrating by means of what Macauley has called "the mighty engine of persuasion," the influence of the medium.

Actually, I am not sure that radio has made the tremendous contribution to international understanding claimed by some, but its demonstrated effectiveness in the development of attitudes, both favorable and unfavorable during the war, is the best evidence we have of its potential power to do a real job in this field. The research on this point, at least, is clear.

Obviously, the role of radio in the development of international unity depends entirely upon the role of the nations which use radio in our world organization, and the relationship between radio and the government in those nations. Wider communication will *not* inevitably bring about a better world. It is possible, as Dr. Lyman Bryson has said a number of times, to communicate almost anything. You can communicate evil and disaster, hate and ugliness, quite as easily as you can communicate a message of good will and cooperation. The importance of radio in a world community, if it is to be a better community—a community in which understanding is to be the rule, not the exception—is that with this essentially neutral instrument, we can present these ideas to more people, in less time, more vividly and more convincingly than has ever before been possible.

Broadcasting stations, judged within this frame of reference, are in essence sounding boards for the point of view of the nations or institutions which they represent, and if they represent government interest and not the public interest, as has been charged, the simple and obvious answer is that the society concerned is not democratic, for in a true democracy there can be no dichotomy between the interest of the public and that of the government.

If we wish, then, to know what part *American* radio will play in developing international understanding, we must answer the question, "What is to be the role of the United States in the world community of nations?" There is no Goebbelsian master plan for radio in America as there was in the Fascist nations; there never has been, and the industry feels that it has operated more effectively as a result.

I

The former chairman of the Federal Communications Commission, James Lawrence Fly, says that in world-wide broadcasting, far more than in domestic broadcasting, we must depend upon the principles of freedom, the belief in the cultural advantages of freely-expressed variances, and the confidence that that freedom will work for security. Radio broadcasters recognize that the diffusion of knowledge and the understanding and sympathy which almost inevitably results, is one of the greatest possible contributions to international understanding.

*Director of Education, The Central Division of the Columbia Broadcasting System; Instructor in Speech, University of Minnesota.

It would be very easy in a talk of this kind for a network or radio station representative to point specifically to the many programs which his network and others have produced with the objective of developing unity, or to relate dramatic incidents dealing with specific examples of attitude changes which have resulted from such broadcasts. In order to do that, however, we should have with us an Edward R. Murrow, an Eric Severeid, or one of the other great names among the foreign correspondents who have done so much to help us understand our allies, and to help us understand the nature of the former enemy.

The development of inter-allied solidarity during the war has been said by some to have depended almost entirely upon the use of radio and the dissemination of information through this medium. Quite frankly I doubt it very much! Radio is, and was, only one of many media for the distribution not only of information which led to greater understanding of the nature of our Allies, and understanding or *misunderstanding* of the nature of our enemy; but because of its ability to personalize, to dramatize, to take us on the scene, radio does have and has had peculiar power for patterning attitudes, and for making listeners feel that they are a part of the thing to which they listen, quite aside from the commonly experienced identification of the listener with a character in a dramatic performance. This means that radio has had and may be expected to have greater influence than *most* other media for this specific job. (I impose that limitation because I have no desire to engage in the still active controversy, despite the research evidence, concerning the relative effectiveness of visual vs. auditory stimuli).

I wish to re-emphasize, however, that the contributions of American radio were not the result of a master strategy carefully thought up by radio masterminds and translated into speech, sound, and music! Not at all; they have simply been a reflection of the dominant attitude pattern, in this case official, but not dictated.

So long as narrow nationalism and the interests of individual nations are to be served by the radio stations of these nations, so long as there is no truly international radio, *mis*understanding will be as effectively promulgated by radio as has in past decades been the case with other media.

Speaking for a moment of the network of which I am a part, its contribution, I believe, lies as much in an attitude as in a carefully formulated policy, although the Department of Public Affairs is establishing such a policy. Actually there is now more emphasis on news, world affairs, news analyses and international programming for domestic consumption than there has been at any other time. The influence of that attitude probably cannot be measured; it can't be defined, but it is there, and I am impressed with its significance. That lack of definition is, in this case, a contribution to the flexibility of the department. It was A. E. Housman, who, when unable to define his social philosophy for a press interviewer, said that he supposed a rat terrier could not define a rat, but that he would recognize a rat when he saw one, and that he would know what to do about it!

If the policy could be put into capsule form, however, its container would certainly be labeled, "To be taken only under conditions of complete freedom for the qualified observer to report what he sees as he sees it."

Our Research Division has conducted many carefully controlled studies on the influence of such great documentary

broadcasts as "Report on Hunger," "Operation Crossroads," and other programs which are part of the regular schedule of CBS. Although I cannot present, in this talk, the results of these studies, I assure you that the changes in listener attitudes resulting from the presentation of such documentary informational material were astonishing to me. On that level in domestic broadcasting, an incredible amount of fine work is being done with the objective of providing a better basis for broadcasting to all the peoples of the world.

While this is true, and while it is true that such programs examined in isolation are most impressive, we must on the domestic standard broadcast level do more to develop a day by day, hour by hour, and minute by minute all pervading interest in serving such understanding through *all* programs. Racial or nationality stigmata, for example, may be exploited on one popular program, only to be followed by a show designed for a highly selected audience, which attempts to erase prejudice.

II

I have hinted in general terms at what radio can do and has done; in being more specific I want to make clear that what I am presenting is not CBS policy. For what I say, no one else is to blame.

It was demonstrated during the war that the professional persuader, even though his voice be an official voice, can in no society eliminate the impact of facts; all he can do is reinterpret them. It is also true, however—and Dr. Speier of Princeton has made this point effectively—that anxious, uncertain, underfed and confused people are likely to be influenced by outside sources, and to grope for guidance. They will get that guidance, and it is up to us to see to it that it does not come from the old, selfish, grasping, insular sources! The democracies of the world must make clear, too, that they are not describing a Utopia peopled with mythological supermen; our radio, if it is to assist significantly in the greatest project of all time, must discuss the pitfalls no less than the advantages of freedom—its initial slow working, its fumbling, its muddling through, and its final achievements.

The studies of contemporary German attitudes, for example, indicate that the people no longer crave the psychological food of loud promises and hysterical denunciation. The process of regurgitation may not yet be complete; but we may be sure that the defeated fascist is prepared to at least listen to the voice of reason, if only because it is also the voice of *success!* But we must realize, as Dr. Childs of Princeton has said, that what democracy actually *has* achieved and *does* achieve of justice and equity, is much more important than what a controlled radio says it *can* achieve. If the radio actually has punctured the isolation of the world, and if facts clearly show the advantages of a free society, its essence and its value, as has been claimed, such information will help steer the world toward freedom. If the realities of the war have pierced so deeply the minds of men that the struggle for world opinion will not be won merely by doctored news programs and fake dramatic situations, we must recognize it!

Dr. Childs in another of his excellent studies has made clear, I think, that the war for men's minds will be won finally by those nations whose aims, whose ideological objectives, whose strategies of argument and persuasion carry to the peoples of the world hopes and aspirations for more than a return to the old ways of life now that the fighting and at

least some of the chaos is over. If we dislike the apparent implication of nationalistic conflict involved in that prediction, (and if it is there, I for one *do* dislike it,) the concept may easily be transferred from "the nation" to "The United Nations."

We as a people, have for some time realized the essentiality of the greatest possible freedom in the international exchange of *citizens* of all kinds, even though that realization has been a passive one for all too many of us. However, we must have not only scholars and students being exchanged actively, but movies, books, and information—information which can most effectively and simply be internationalized through the medium of radio.

Provincialism of all kinds, the ramparts of which have been breached during the war, must be destroyed, because it provides the soil in which prejudices, discriminatory practices, and misunderstandings grow and prosper. And in this soil we have been sowing the dragons teeth from which the crop of armed men could never spring if free exchange of information and good faith fertilized the earth for the growth of good, and not of evil. Free Radio by its very nature tends to break down provincialism.

Within the past week or two, Mr. Murrow has said, "Radio will come into its own inheritance only when radio reporters are free to roam the world using the microphone as a mirror, reflecting conditions as they are, not as some government says they are."

We have had recent evidence, however, that this point of view, held by broadcasters and government officials alike in our nation, is not held in all parts of the world. Some nations are still unimpressed, as James Fly has said, with our enthusiasm for freedom of communications. It is regarded in some quarters as a slogan in a campaign for the supremacy of our political and economic way of life.

The reply to that argument is that such lack of enthusiasm comes from political systems not built to endure what Mr. Fly calls "the explosive potentialities of untrammeled intellectual warfare," and hence are unable to adjust to it.

I'd like to tell you about current plans of the State Department for broadcasting to Russia, and the way those plans fit into this entire picture.

It is by no means encouraging to note that the importance of American participation in international radio broadcasting is not recognized by many of our makers of policy, nor, for that matter, apparently, by the vast majority of our people. Lack of concerted action has been the inevitable result. It is essential that American international radio broadcasting grow from an increasingly carefully coordinated and well-defined policy. The American position is much weaker than it was a year ago. We are reducing our broadcast activities rather than increasing them at a time when it is essential for us to compete in the market place of ideas on a basis which is not selfishly nationalistic, but devoted to the ideal of complete freedom in the exchange of ideas.

The recent arguments leveled against the international information activities of our Department of State have highlighted the problem, and have made thoughtful citizens acutely aware of the pitiful inadequacy in our international communication of ideas. We have fallen far behind Russia, the British, and others. We hear people say that there is no point in presenting information by short-wave radio because nobody listens

to it, and they pose a rather convincing argument in these terms: "Do you listen to short-wave broadcasts from Russia, from Britain, or from other non-American nations?" We know that less than one per cent of our population does any regular such listening, but it is significant that short-wave listening goes down as freedom of expression and informational exchange goes up. There is evidence to show that our short-wave broadcasts, although much of the criticism against them is legitimate, have made a very real impact on public opinion abroad. If we feel that the programs must be improved, our responsibility is to help improve them, not eliminate them because we think they are inadequate.

Archibald McLeish has pointed out that modern radio communication has created in fact "the parliament of man" of which Tennyson dreamed, and the fact that it sometimes exists as Carl Sandburg has said, "as a humiliating reality rather than a beautiful hope" does not deprive its existence of its meaning. If we believe in the men and women of the world, if we believe in *functioning* democratic principles and ideals, we must support free communication between the peoples of the world.

If we agree with McLeish and those who hold that the people are wiser, over the centuries and generations, than those who think themselves wiser than the people, then it is upon the basis of people speaking to people rather than governments to governments or even of governments to people, that our system of international communications must be built. International intercourse is a part of the everyday concern of all the people, and foreign policy must less and less be determined by small groups and shielded individuals. Here radio's contribution is obvious.

A moment ago I referred to the United Nations. I believe that the UN must have a radio voice, divorced completely from control by the individual nations making up the organization; a voice which will be respected and looked upon as a source of objective information by all the peoples of the world.

David Sarnoff, President of RCA, among others, has set up a plan establishing the principle of freedom to listen on this level. He has suggested the development of an independent international broadcasting system, and believes that it should broadcast in the principal languages employed throughout the world, and that it afford to other organizations the privilege of rebroadcasting its programs. He also suggests that the voice of the UN be used for transmitting the proceedings of the United Nations organization as these proceedings progress.

While I am not prepared to argue that such procedural broadcasting will have a substantial impact, and I do *not* agree that continuous airing of these meetings would most effectively keep world-wide interest at high pitch, broadcasting the discussions and debates will certainly clarify issues.

I needn't add that the lack of available receivers in many areas of the world is a tremendous handicap to effective international broadcasting, and there are those who propose that the United Nations plan might include means for making broadcasts to unreached listeners.

Radio has certain advantages in addition to its ability to take us backstage, to be delivered instantaneously, and to speak to us in a warm personal language. Only about one person in four over the world can read with any degree of effectiveness, but almost all can lis-

ten. While world-wide distribution of newspapers is essential, many are aimed at expatriate nationals of the country of their origin, rather than at all the people of the land. Radio can be aimed effectively at a mass target and its ammunition can be fired at that target with some accuracy.

Our State Department in its mass media report has urged UNESCO to give vigorous support to an over-all program of international broadcasting and media distribution which in essence involves an insistence upon freedom of the people of the world to read what they want, see what motion pictures they want, and hear what they will over the radio.

Mr. Fly, however, has wisely made the point that freedom of communications once established, cannot be assumed to be self-perpetuating; it is an arena for the combat which is the essence of peace and progress, and as the arena expands, and as contestants (although I hesitate to use that term) grow more confident that the rules of freedom will not be broken, we can begin to hope that radio on the international scene is here to stay.

Norman Corwin, winner of the *One World* award, pointed out that his recent visits to seventeen countries have convinced him that a government and its people must consult with each other more closely than ever before in a spirit of mutual trust and confidence, and radio is perhaps the most important single instrument which makes possible such consultation.

IV

If Mr. Fly is right, we must recognize with him that "vigilance is not the only price of liberty—that part of the price is the generation of similar liberty in other parts of the world, and that the world is one in ways far more numerous than we yet appreciate." Since coming to this meeting I have heard people on all sides saying still that "words are weapons." But it is important for those of us who are interested in radio's contribution to international understanding to recognize that it is *ideas*, not *words*, which constitute the heavy artillery of international broadcasting; and it is in that realm that the crusader for freedom must operate.

I should like to suggest that all of us who are interested in the contribution which radio can make to international understanding—and that means every citizen in our society—take for his slogan the one which has been carried over the portals of the British Broadcasting Corporation. "Nations shall speak peace unto Nations."

A RADIO STATION MANAGER TO TEACHERS OF RADIO

JOHN W. TINNEA*

THE question of what radio station operators expect of graduate students in radio is a challenging one. Although some colleges are giving the students a foundation in the microphone end of the broadcasting business, I do not believe that they have made any significant contribution towards the development and training of radio personnel.

The curriculum as I have seen it in most schools is too largely concerned with the production problems of radio. Too little attention is given to the economic phases of our rapidly growing industry. Altogether too much attention is given to the problems of dramatic writing and dramatic production. A moment's reflection should show even the unobservant individual that a very small portion of the daily radio fare makes use of dramatics. It is true that two of the major networks do devote considerable programming time to the daytime serial; however, I understand that a very small number of persons handle most of these programs. A radio actor, for example, might carry the lead in one serial and play minor roles in several other serials throughout the week. I recognize, of course, that it may be a lot of fun to write, cast, rehearse, and produce a dramatic program with all of the trappings of live and recorded sound effects, sound tables, involved studio setups, plus the development of appropriate mood music and the wild gestures from the control room.

Most station operators want the graduate student to have a working knowledge of the problems involved in producing a dramatic program; however, I do not think that they want the student to overemphasize this small phase of the business at the expense of other, more important operational problems. Furthermore, only the most talented actors and producers are likely to earn any substantial amount of money or find any gratification in the dramatic segment of radio. I would recommend, accordingly, that the student and teacher devote more time to the writing of commercial copy that sells. For many years, competent instructors have been teaching the proper use of advertising in white space, and in radio it is only necessary to adapt the same type of basic selling technique to the spoken word. The entire structure of the American system of radio is based upon its ability to sell merchandise. We all agree that radio is selling merchandise; however, there is a great deal of criticism as to the manner in which this merchandise is sold.

If I were teaching a class in radio, I would give the students a comprehensive background of our present day American system of radio, how the networks were organized, how they function, the relationship between a network and its affiliated stations, the relationship of a radio to its national representative, and, incidentally, how the national representative came into being. This instruction would include a complete analysis of the contract between the network and its affiliated stations, the option time provisions, what option time means from a standpoint of local station programming and local station sales, and the method of computing station revenue from network time sales.

*Assistant Station Director of Radio Station KWK, St. Louis.

This would be followed with a detailed breakdown on advertising agencies, how they are organized, and the methods time buyers use to evaluate radio stations and radio programs. I think that with a good foundation in these three functions of radio—the network and the station, the national representative, and the advertising agency—the student will begin to understand the financial foundation upon which all radio rests.

I would then expose him to a thorough study of the relationship between a radio station and the Federal Communications Commission. This would include an explanation of the necessity of having legal and engineering consultants. A brief exposure to some of the forms which the FCC requires all licensees to file in triplicate will be quite enough to demonstrate to the student why legal and engineering consultants' fees are a necessary part of radio station overhead. He would become familiar with the Mayflower Decision regarding editorializing, the FCC report on Chain Broadcasting, and the more recent FCC Blue Book. Then with this background, a student will begin to realize that there is a great deal more to radio than the production of dramatic programs. He will realize that radio stations must have a large listening audience. The size of the audience determines the rate card, the rate card determines the income, and income determines the amount of money that may be ploughed back into the business for better programming, for better technical supervision and operation.

As a matter of fact, I have often wondered why radio should ever be classified under the liberal arts school of a university. It seems to me it might just as sensibly be placed in a school of Business Administration. There are fully as many business problems requiring specialized training in radio as there are artistic and production problems. The two elements of radio, operations and business, are so closely related that the student cannot be well trained unless he has some familiarity with both. A man does not need to be an engineer to be in radio, but he should have an acquaintanceship with radio equipment, particularly if he ever finds his way into production. Briefly, we expect you to teach the graduate students to read, we expect you to give them a broad academic background, to teach them to understand radio, particularly the behind-the-scenes administrative work that must be done, and to give them a working knowledge of the writing, dramatic, announcing, and production sides of radio.

In conclusion, I would like two don't's. DO NOT teach them to be soul savers. DO NOT harp constantly on the evils of commercial broadcasting. I must admit that far too many stations, in my opinion, indulge in overcommercializing. There are many broadcasters, however, who realize this, who recognize the power of the medium, its obligation to society, its potentialities as an educational medium, and its effect upon the children and young men and women of their communities. These broadcasters are doing everything within their power to improve the programming of their stations to eliminate some of the commercial evils, and I, personally, would like to see the future graduates take the same attitude towards radio. If they can only be made to realize that the American system of broadcasting is the finest in the world, and if they will do everything they possibly can to improve it instead of condemning it constantly, radio and television will be an increasingly important factor in our daily activities.

OBJECTIVES IN EDUCATIONAL DRAMA

ALLEN CRAFTON*

IN our colleges and high schools the work in drama usually falls into two categories: classroom courses and public performances. In neither category do we have a clear objective which meets with general acceptance.

In many schools the objective for the plays acted in our theatres has never been clearly defined; in some schools no objective exists; even among trained, experienced teacher-directors there is lack of agreement on what the objective should be. Some directors use the college theatre as a personal experimental laboratory, holding as their objective an increase in their own knowledge and capacities. Others focus upon their student actors and produce their plays for the purpose of giving these students training in self-expression. Few think of approaching the question of objective through an examination of the history of the professional theatre.

I

This professional, public theatre has always been our most important theatre—it was more important in Rome, for example, than the private theatres, more important in early Elizabethan times than the school theatres. Century after century audiences have gone to this theatre to laugh and cry, to escape, to renew their courage, to learn. This theatre has existed for us, the audience. In most parts of the world it has long been accepted as a significant cultural institution.

Here in America our professional theatre, because of economic difficulties and the rise of formidable rivals during the second decade of the present century, began to desert first our smaller, then our larger communities. The story of the closing of our theatres or their conversion into moving picture houses is no longer news. What may be news to some is that—in part, at least—we began to build theatres in our schools to take the place of the professional theatres which were closing. Sometimes with a clear cognizance of what we were doing, sometimes prompted by a vague impulse, we sought to supply an experience which our professional theatres no longer were supplying. And in many cases at least, our drama departments developed from the new theatrical activity; rarely did our theatres follow in the wake of purely classroom work.

Despite the shoddy productions and cheap plays of some of the companies which visited our communities in 1920, we tended to hold the theatre in respect. We knew from experience that great poets had written plays for the theatres, that its actors had touched our deepest emotions, that its productions could be thrilling and beautiful. We sensed the tragedy if the influence and power of such an institution should be lost. In order to do something about it, we put a theatre in our schools and became directors, technicians, and actors.

This is an over-simplification of what happened. An imaginative and lively new theatre was growing up within the framework of the old European theatre;

*Head of the Department of Speech and Drama, University of Kansas.

Based on a paper read some time ago at a regional convention, this article focuses on what seems to be a persistent question in the educational theatre. John Dolman's "Educational Dramatics," which appeared in the JOURNAL more than 25 years ago [VII (1921), 158-161] was an early attempt to face the same problems. EDITOR'S NOTE.

it aroused our enthusiasms; and, finding this European renaissance absent in most of our American productions, we longed to see some of these new things. This longing spurred us to creative effort. But one of the strongest incentives twenty-five years ago was the urge, conscious or vague, to preserve some of the enrichment of life that we felt would be lost to us with the passing of the professional theatre.

A moment's realization tells us that our school theatre cannot provide an audience with the satisfying experience to be found in the professional theatre. Our plays may be as well selected, our directors as intelligent and creative, our stage settings as beautiful and imaginative; but our actors—the human medium through which the play must come to life—cannot equal the professionals for the obvious reason that it takes an actor years to learn his craft and develop his art. For the same reason a school orchestra concert will fall short of a concert by the Boston Symphony. Learning to act is surely as difficult as learning to play the cornet.

The closing of the professional houses not only presented educational institutions with an opportunity to save something of the theatre, to keep it alive; it gave them the additional obligation of preserving a theatre *audience*—and with inferior actors.

At present we have many well-equipped theatres in our colleges; we have competent departments of drama; we have trained directors; but we also have a student audience of whom a large majority have never had the rich experience of attending a good professional play. The only theatre they know is the amateur high school theatre with its (frequently) inconsequential plays and its (usually) bad acting. At present the last training ground for audiences that we have left is found in our colleges and universities. Then is it not true that if we do not give our student audiences the experience of the theatre, the experience of the acted play, if we do not create in them a love and enthusiasm for the theatre, then the hope for the survival of a worthy theatre in America is very small?

This circumstance confronts us with an obligation or suggests a primary essential in educational acted drama: it is to give the best production, theatrically speaking, within our power, and in so doing to help train an audience and increase its interest in the theatre.

II

I believe that my viewpoint toward this obligation can be made convincing. In my own university approximately 3000 different students attend our plays during a season; from 75 to 125 students participate in the production of the plays in some capacity. Haven't I, as as director, a greater obligation to the 3000 than to the 125? I would not have if the 3000 had other opportunities to attend plays and to become acquainted with the theatre; but they haven't. The circumstances of our theatre do not parallel those of the fine arts school and its college orchestra or the department of journalism and the college paper: we can hear music and read papers without the college product. Also, my obligation would not be so binding if these 125 participating students were fitting themselves for professional work, but probably not more than one of the 125 will, or can, adopt the stage as a career.

This obligation establishes a primary objective: to present public plays which are designed, in all their phases, to give the student audience as deep and complete an experience in the theatre as the teacher-director can possibly give them.

Such an objective, once accepted, suggests our production rules: no student actor should be allowed to act publicly just because he needs experience or because acting will aid in developing his personality; no direction of public plays should be turned over to a student director because the teacher wishes to see how well he handles a cast or how much he has learned in class; no play should be chosen for production, even though it is interesting from an archaeological or literary standpoint, even though it will give the director a desirable opportunity to "experiment," if it is a play which will not establish enthusiastic mental, and especially emotional, contact with the prospective audience.

Plays which leave our auditoriums one-half to two-thirds empty testify to the fact that we are not meeting our obligation. Of what value are public "experiments" if an audience does not participate in the experiment? Of what consequence is the opportunity given a student for self-expression if that "expression" fails, if it hasn't enough acting power and magnetism to draw the audience into the experience of the play? How can we justify the production of a "literary" play when its manner of interpretation, or its lack of interpretation, falls on untouched minds and emotions? In brief, can we have a living, growing theatre without a comprehending, enthusiastic audience?

If we are to acknowledge our duty as educators in the field of drama, we must create among our students an audience for the theatre. This is not a task we asked to do; it is one which the present times have given us to do. It demands of us our most intelligent efforts. In most instances even our best trained and directed productions will fall short of professional standards.

III

This approach to the subject of objectives raises many questions. One is: "Won't we neglect classroom work and training if we emphasize public plays so strongly?" Couldn't those of us who accept my obective answer: "The public play need not result in the neglect of anything"? A teacher who has produced a play which has created enthusiastic audience participation is probably giving his acting students and stage crew more useful training than he could give them in the class room.

A second question is: "Will you define your center of interest? Is this interest in the plays or in the audience?" Shouldn't we be interested in the theatre for the sake of both the plays and the audience? We need an audience in order to produce good plays; well-produced plays give an audience a significant experience, and the audience comes back to the theatre to see another good play. So the work goes forward, and both drama and the audience benefit.

Another question is: "Do you suggest that we have no research or experimentation?" No; but wouldn't it be wise to separate most of our research and experimentation from our public performances in which we should be trying to develop an audience?

But a second possible objective in the dramatic program, and one which goes beyond the presentation of good public performances emerges from the first objective. It is the training of teacher-directors. A generation ago we trained actors because there were positions open to young actors; we trained lyceum and chautauqua performers because there were positions for such performers. Now, save in rare cases, it is unfair to encourage students to train for an acting career. There are exceptions, of course; but 99 out of 100 students who dream

of becoming actors cannot have that dream fulfilled.

We can, however, train teachers in the hope (and in some confidence) that they will find a means of earning a livelihood without completely deserting the theatre world; we can train them in the hope that they, as play directors, will have the opportunity of creating and keeping alive audience interest in the theatre.

We have discovered what training we should provide for these teacher-directors. Either through experience, from classroom study, or through theatre contacts, they must acquaint themselves with the background and significance of their theatre in order that they may know what the theatre and its drama really are; they must participate in acting so they will understand the actor's work and his viewpoint, so they can direct their actors with sympathy and understanding; they should study stagecraft; they should be given some opportunity for directing before they go out to direct public plays.

This necessitates the setting up of a department unit which is independent in objective, and in actual practice, of the public play unit. It suggests provision for the study of drama and theatre history, for study and practice in acting, stagecraft, and directing. In objective these courses should be designed, first of all, for the training of prospective teacher-directors.

This is not to suggest that the two programs or units are wholly unrelated. Frequently the production of a particular play grows out of classroom experimentation; or in class the student acquires a capacity for characterization which can be utilized in a public play, or designs a set which fits the requirements of the stage and the play under consideration. The same group or groups work in both units; but in one unit the objective is the well-produced play, in the other, the well-trained teacher-director.

A third possible objective is the application of the educational possibilities inherent in dramatic work to personality-development, self-expression, social adjustment, broadening of perspective, and anything else to which we can apply the work in production, acting and character creation. Yet, evidence and circumstances do not convince us at our own institution that we should give this objective a primary place in our program. While recognizing the possibilities and importance of such training, we would find it difficult to prove that drama offers the only or the best field in which to acquire such training.

It is true that certain kinds of development may be accomplished readily through drama participation because the student actor, in assuming a character, learns things indirectly for and about himself; the character he is playing, rather than his own person, is under observation and criticism; and so in temporarily being another individual he acquires habits and attitudes which he can, and often does, apply to himself.

But this advantage is frequently outbalanced by the time consumed and the difficulties encountered in producing the play through which he is being educated. Properties and furniture must be assembled; costumes made, borrowed, or rented; lighting equipment set up; scenery constructed. All this takes the time of several people. And if we are honest, we must admit there is nothing very educational, there is little conducive to personality development, in finding chairs and floor lamps and in placing them on stage before an act and removing them afterwards. Or, 60 yds. of scenery must be painted for a set. A student takes a brush and begins painting the

set a light green color. After he has painted the first square yard he has learned nearly all that he is going to learn about applying that light green to the set—the remaining 59 yards net him very little, educationally speaking. We often ask many students to spend many hours in order that a few students may gain, shall we say, a sense of teamwork or may acquire better diction.

Again, much of the "good" derived from acting is gained indirectly through work in characterization. Then couldn't much of this same kind of good be gained through oral interpretation on a bare platform in less time and without the employment of all the stage trappings of a play?

Surely someone is now asking: "Is this indirect education through characterization all you see in dramatic training?" Of course there are other kinds of training, of good training, which are not duplicated in other speech activities. There is, for example, the deep and thorough experience of life one gets on the stage; and there is the excellent training one gets in teamwork. But, fortunately, these types of training may be acquired in the classroom theatre and do not need the public theatre for their application. Again, fortunately, the courses of study set up for prospective teacher-directors provide ample opportunity for such training.

The department courses and their objectives, while not unrelated to the public presentation of plays, should not be confused with them. In the courses, opportunities for acting should be given, opportunities for painters to paint, for electricians to experiment with lighting; but the public should not be asked to pay, either in time or money, to witness this apprentice work.

Within the department, within the classes, let the social angle, or the personality, research, or diction angle be exploited; but just as the athletic coach picks his best men for the football squad, so should the play director select only those who have sufficient talent as actors, designers, or electricians, for his public play. And with the public play the objective changes for both teacher and student performers—they unite their talents and efforts and become propagandists for the best in theatre.

IV

It is the feeling in some schools that the objective of all school drama is to do the students enrolled in the classes some great good, to save their souls through giving them opportunities to express themselves publicly, even though they do this badly. But there is this other attitude which warrants consideration and which I have tried to express; educational drama, including our public plays (which right now constitute our most significant opportunity,) should concentrate on saving the theatre by creating a lively audience. Occasionally, perhaps, we may risk casting a bad actor, who needs the experience for his education, in a public play; but not more than one such actor to a play—the chance we are taking with our audience is too great. In any case, perhaps souls should be saved privately—in this instance, in the classroom and through the classroom play.

THE GEORGE S. KAUFMAN PLAYS AS SOCIAL HISTORY

RUSSELL W. LEMBKE*

IT is time that we took another look at the thirty-four plays written in the years between 1920 and 1946 which bear the name of George S. Kaufman as author or collaborator. They have been smugly passed over by drama critits; but as social history alone, as vivid pictures of the life, particularly the city life, of the times, they do not deserve such treatment. There is an economy, a consciously painstaking selectivity, in the technique of writing which is not only good but which can be identified as Mr. Kaufman's own. These plays form an important and an independent body of drama even though twenty or more collaborators have been involved in their production; they deserve re-examination as in large measure the work of one of our most successful theatre men.

A survey of the Kaufman plays will reveal that they present American social history with vividness, economy, and thematic significance—qualities which are present to such a degree that the lack of critical appreciation is difficult to understand. At least the critics who seem to stress the importance of social consciousness might have been expected to recognize values as important as these.

I

It is remarkable, in view of the fact that he is known as a "topical" playwright of the "popular" and transient sort, that not one of Kaufman's plays in the 1920-1930 period caters to the craving for minor excitements of the time beyond his representation of fast tempo. What are alleged to be Kaufman's "thousand random comments" include few of those minor American fads and excesses of the decade set forth in Frederick Lewis Allen's *Only Yesterday* or the Lynd's *Middletown*, such as: Mah Jong, Coué, drinking, marathon dancing, flag-pole sitting, bootlegging, and racketeering. The fabulous crossword puzzle craze, the Florida land boom, and Lindbergh are only mentioned by Kaufman characters as very incidental to the main dialogue. Kaufman concentrates rather upon satirizing the business-success creed, including the advertising business, speculation, and big deals; the hero racket; and the influence of the business and social scheme upon art. This is not mere topicality; it goes far deeper than that.

Note how vividly Kaufman presents his picture, how expertly he pierces certain core problems of the 1920-1930 decade. Examine the thousand things that Americans were doing as illustrated by their fads and notice how these derive or gain impetus from the fundamental scheme of living at the time. There was a wider participation in business and public life, a development of organized entertainment for more people; and an increased dissemination of information through the newspapers, the movies, and then the radio; and, as a consequence, an emphasis upon the celebrity—the famous "personality." These are the things with which Kaufman dealt; they are the basis for hero and celebrity worship, fads, marathons, fast living, and the like.

Dulcy (with Connelly, 1921), the first Kaufman play, is remarkable, considering the hectic age in which it was

*Professor of Drama, Chairman of the Department of Speech and Drama, Ripon College.

written, for including so few purely topical references of a minor sort. The craving for excitement and for the sensational which marked the 1920's is not used by Kaufman and Connelly to bolster dramatic action; rather, the authors have managed to catch the mood of the times with respect to the particular by transient bits strategically and economically chosen to emphasize the general application.

The fashions and manners satirized in *Dulcy* are significant manifestations of the use of the bromide in business and society; each incident in the play is a concrete expression of superficial attitudes. *Dulcy* contains comments on idiosyncrasies of personalities and the vogue for personality improvement. It deflates popular American heroes. The great movie "scenarist" is ridiculed, and the suave and important Schuyler Van Dyck is revealed as a harmless lunatic with hallucinations about owning big business interests. Tom Sterret, the "advertising engineer," is another of the many vividly drawn Kaufman fools. *Dulcy* satirizes moving-pictures, writing, and other "cultural" activities; the plot of a scenario, told seriously and with extreme histrionics by the "scenarist," is a part of Dulcy's parlor entertainment (also a point of attack here and in *You Can't Take It With You.*) This scenario is a grotesque patchwork of plots, a melodramatic burlesque of serious drama. Most telling comment upon big business and the gospel of success is the refusal of the tycoon, Forbes, to recognize Van Dyck, his "business opponent," as a mad man. The whole is expertly and economically organized by a dominant emotional quality, by the general attack on platitudes, and by the contrast between Dulcy and her brother, Bill Parker, the first of Kaufman's many sardonic characters. The bromides in Dulcy's last speech, because they are a part of her method, make it very clear that she has not reformed her interfering ways; and her trite phrases recall again the dominant satirical high points of the play, not the mere fact that Gordon, her husband, has succeeded in getting a 25 per cent share in his business merger with Forbes instead of the proffered 16⅔ per cent. As for Gordon, like many an American spouse, he finds his own values behind Dulcy's grotesqueries and makes his own choice—to condone her idiosyncrasies—in the genial, democratic way. The material is vividly and keenly presented; and no such basic attack on platitudes can be called merely topical and random. *Dulcy*, it may be said, reveals the patterns that were consistently followed by later Kaufman plays.

Other plays of the period between 1920 and 1930 reflect, as does *Dulcy*, core attitudes and essential problems of the time; but it is *The Beggar on Horseback* (with Connelly) of 1924 which gives us the clearest focus upon middle-class family life in America, the ways of the socially elite whose mode of life is aped by others, and the effects upon these groups of our industrial system. The protagonist, Neil McRae, is an artist who escapes from materialistic domination, the only Kaufman hero to dominate his surroundings. Neil McRae lives in a democracy where he and his fellow protagonists have at least a freedom of choice—to conform or to temporize with actuality, to dominate or to outdo disorder, or to improve their state. The whole of a Kaufman play, whatever the choice of the characters, reflects a geniality which looks toward the ideal logical order of things. This is true of his plays in the fretful twenties even more than in the later plays which look back upon our history.

The Butter and Egg Man (1925)

makes good fun of the economics of the theatre and indirectly comments upon American business at the time when flourished the gospel according to Bruce Barton and Red Grange, Henry Ford and Graham McNamee, the Kiwanis Clubs and Coolidge prosperity. There followed further comments along the same line illustrated by the Marx Brothers' antics in *Cocoanuts* (with Berlin, 1926) and *Animal Crackers* (with Ryskind, 1928,) and by *The Good Fellow* (with Menkiewicz, 1926,) a gibe at fraternal-order high jinx.

June Moon (with Lardner, 1929) is the last Kaufman play of the decade. There was political cynicism in 1929, but the country still sang the songs that Rudy Vallee crooned and prayed for a Big Bull Market. Even with love debunked Americans wistfully revived "Sweet Adeline"; and Kaufman and Lardner pointed maliciously at our June and moon rhymes while at the same time they allowed their moronic hero (just one of us) to have his fool's success.

II

The years of the next decade, the 1930's, were much more seriously lived in America. Prosperity was gone; there were fewer fads and more fears. Miniature golf, bathtub gin, and gambling seem to be overshadowed by slightly different interests in, for example, sports, G-men, the Lindbergh kidnapping, the Dionne Quintuplets, and technocracy and other religious and economic salvation schemes. In general, there was a unifying interest in politics. Kaufman carried over to the thirties his interest in the arts and in business and social life, but turned more to comment on politics and patriotism. Again he chose what constituted the core interest of the time.

I'd Rather Be Right (with Hart, 1937,) one of these later plays, has more transient references than any other of the Kaufman works. Predominantly they are references to particular people in the news of the day. The topical bits of most Kaufman plays, however, simply serve to set the scene and are few and easily understood. *Of Thee I Sing* (with Ryskind, 1931) becomes no more specific even in its satire on the handling of unfinished business in the U. S. Senate than to have a Senator recall a bill first brought up in 1804 and again in 1852 to provide a pension for Paul Revere's horse, Jenny. The Senator suggests a moment of silent tribute when he learns that Jenny is dead. Here is a good comic reference which serves all the purposes of specific critical satire and retains a wealth of generalized significance.

There were other Kaufman plays or musicals of the 1930-1940 decade concerned at least in part with politics. This was the era of depression, followed by Roosevelt and the New Deal. In this decade, too, came *Once in a Lifetime* (with Hart, 1930,) the superb attack on Hollywood "art" and super-promotion told with unrivaled expertness in terms of the wisecrack and all the gaudy grotesqueries of the American faddist; true the hey-day of Coué, Mah Jong, Bananas, and the crossword puzzle was past, but miniature golf, Huey Long, and talking pictures had come along by 1930, when Kaufman and Hart made this powerful comment upon our fads as they introduded into art and all aspects of the social scheme. Similarly, *You Can't Take It With You* (with Hart, 1936,) *The Man Who Came to Dinner* (with Hart, 1939,) and *George Washington Slept Here* (with Hart, 1940) are fine comic treatments of our cultural idiosyncrasies.

Most of the plays mentioned thus far dealt with core interests of a period;

later Kaufman began to view the present in terms of the past. Even *Dinner at Eight* (with Ferber, 1932) revealed the passing depression years with all their frustration and spiritual poverty. The ugly and primitive, the conventional and the grotesque are there; the force of social conventions and the gospel of success characterize a moneyed aristocracy and point, in fact, to the very basis of capital-labor oppositions. We know the force of conventions and we pity those who are driven by them, even as we laugh at the absurdities and, perhaps, say that we are not so bound. (*You Can't Take It With You* and *The Man Who Came to Dinner* represent a freer, more abandoned side of the Dionysian in which we laugh at social conventions themselves, exult in our own freedom, and derive pleasure in having dull habits broken by novelty, conventions violated at will.)

III

But Kaufman's vivid and economical method of handling historical materials is demonstrated most clearly in the later, more definitely historical, plays. In these plays Kaufman was concerned chiefly with the time since 1900 during which each of four decades was marked, respectively, by ruthlessness but by an increasing social consciousness; by an interest in business and sentiment; by cynicism; and, finally, by patriotism and a growing concern over public issues.

With *Merrily We Roll Along* (1934) Kaufman and Hart turned toward the type of production which was to be carried further in *The Fabulous Invalid* (with Hart, 1938,) *The American Way* (with Hart, 1939,) and *The Land Is Bright* (with Ferber, 1941.) These plays depend for their effect upon a certain display of scenic richness and upon a theatrical treatment of the substance of American history. *The Fabulous Invalid* is not only the story of a theatre but of American city life. It reveals Kaufman's general feeling that the artistic temperament has an unequal struggle in a materialistic world; but he is more of a democrat, has more faith in the ordinary person than, say, Joseph Wood Krutch. At the same time Kaufman has always been sensitive to too strong an underlining of a "moral" and to the opposite extreme of a too severely flagellating satire. *The American Way*, for example, avoids fatuousness; it is never weak intellectually, vain or silly, complacently dull or inane.

The theatrical display in these historical plays is in no sense extraneous to the expressive purpose of the playwrights; it results in a striking fulfillment of that purpose in each case. *The Land Is Bright* presents the raw materials of life, the evils of corruption, violent climaxes, and overdrawn details of setting and vocal attributes; it projects our confused, coarse, often vulgar, generally physical approach to national and world problems. We are shown a distinctive picture of the rough and coarse nineties; the slickness and slyness, the jazz and the imitation of Europe in the twenties; and the stock-taking attempt at a return to essential democracy, the more human yet foreboding quality of the forties.

Kaufman has always been primarily interested in the man who is ostensibly a success, showing at the same time how others ape the ways of the financially successful. In *Merrily We Roll Along*, playwright Richard Niles' two wives, Althea and Helen, are products of materialism at two levels of society, and thus are symbols of the sort of environment under attack. We are concerned with their effect upon him in the same way that we are concerned with the effect of other discordant elements in the environment.

The climax of this play comes in Act III when the purposive will of the playwright is completely beaten by the opposition of Helen, the first wife, and her father and mother—the Murneys. Richare stands motionless, alone and defeated at the end of Scene 1; the power of the contrast with the noisy intensity of previous high points is typical of the way in which many Kaufman plays achieve a climactic moment, typical of Kaufman's contrast of the noise and disorder of the times with the need for spiritual sensitivity. Compare the scene in *The Land Is Bright* in which a member of the Kincaid clan, just freed from a concentration camp, totters slowly and silently across the stage. All of the significance of the play is gathered together vividly and economically in such moments of silent pain in the midst of bedlam. Both of these plays reveal a greater cynicism than before. The years of both, 1934 and 1940, were serious times; in 1934 economic recovery was lagging badly, and in 1940 England was fighting for her life. Perhaps, too, Kaufman felt more justification for cynicism with respect to the past and its relation to the present.

Here are vivid presentations not only of history but of social forces. Kaufman and his collaborators have again found core interests of their time; moreover, they have revealed, in addition to pertinent social criticism, the expert use of social structures as organizing means. *Of Thee I Sing* is not only an orchestration of social interests but is also an attack upon the whole social scheme. Satirizing a political campaign, it presents fashions and fugitive interests through distorted parade banners and movie slides farcically reporting election returns. Our manners are satirized in the parading, the exaggerated political speeches, and the beauty contest run in conjunction with the presidential campaign to select a wife for the future president. Government, laws, law-making, and justice are criticized through a fantastic picture of the Supreme Court, of pompous Senators making speeches on any provocation and passing bills to music in the Senate Chamber. *Of Thee I Sing* is based on a lampoon of romantic love, parenthood, and sexual interests. A great part of the entire American social scheme has been taken into the play. Through the method of exaggeration the core problems of American political and social life are presented and the significance of history is projected in terms of a vivid generalized experience which lacks nothing in individuality.

We would need to search the works of many authors to find a clearer sociohistorical picture of the tragic, the satiric, and the Dionysian, with its variations of melodrama, ugliness, primitive freedom, exuberance, surprise, and theatrical richness, than Kaufman presents. The characters of his plays are revealed in terms of the language and actions of ordinary people in a democracy but at different social levels. The wisecracks and gags which predominate grow from the people of Kaufman's time and reveal a knowingness, a freedom of expression, which contributes to our understanding of them.

IV

Important themes accent Kaufman's pertinent comment upon living interests—themes which by implication reveal the ideal world. There is no grandiloquent presentation, but through the pictures of dissonance come thematic variations upon matters of great interest which may serve to clarify focus: the spiritual vs. the physical, the destruction of platitudes, the value of even the

smallest esthetic phase in experience and art, the value of free expression.

In *Dulcy* the bromide is ribbed, and "success" is revealed as often a thing of mad men. In *The Beggar on Horseback* the artist discovers that his cell door was unlocked all the time; he was always really free to do as he pleased, and in this case he does escape the restrictions of materialism. *The Butter and Egg Man* symbolizes in the one word "sweetheart" all the sham of the promotion business. Maxie of *June Moon* asks, "And still grinding them out?", when told that the latest song writer is only sixteen; therein he makes the ultimate comment upon the popular song and the people who sing them. Certainly superior are the ego-puncturing scenes which picture a Supreme Court Justice's home life in *First Lady* (with Dayton, 1935.) and the Cream of Mush broadcast by Sheridan Whiteside in *The Man Who Came to Dinner*. *Dinner at Eight* presents a remarkable picture of fear dominating the lives of those who live behind a social front.

Perhaps Kaufman's strongest theme is the conflict of the spiritual vs. the physical. What better dramatic juxtaposition could be devised than the fist fight between the campaigning followers of Bryan and McKinley and the final killing by a fascist-minded gang in *The American Way?* The rough-and-tumble, even vicious, methods of business and politics seem natural, but the people are stunned when Martin Gunther is beaten to death by a mob. The physical approach of the American to his problems when taken to the ridiculous extreme of fascism is exposed again in *The Land Is Bright*.

V

Here in the Kaufman plays is social history presented with vividness, economy, and significance. The most obvious of all the errant nonsense contained in the defamation of the Kaufman plays is the contention that his social criticism is vitiated by a conventional story. That satire is only strengthened when Dulcy's husband successfully achieves his business merger. The success creed continues its insane hold and Dulcy continues her bromidic ways—certainly this satire is the strongest kind of comment; moreover, we in a democracy have the right to make fools of ourselves if we wish. George in *Once in a Lifetime* is no conventionally successful "little man" or "Cinderella man." He does not achieve his success through persistence, ambition, or simple virtues; he is an out and out fool, and the theme of that play is simply that only a fool can be a success in Hollywood. Merton is a hero-worshiping fool and he becomes a star in spite of himself—ergo, any fool may be a hero. *June Moon* says that it takes a fool to write the kind of songs we love and the more fools are we for singing them.

The contention that the *You Can't Take It With You* characters could not so indulge themselves without a steady income is completely beside the point. We know too well that we cannot live without money, but we enjoy the spectacle of people getting along very nicely without apparently having to worry about it. We enjoy the carnival spirit, the release from compulsion.

Every conventional story which Kaufman offers is set within a satirical pattern which reveals the conventional in its true light. The method is that of direct but genial ridicule; it is exaggeration. Penny writes plays because eight years ago a typewriter was delivered to the Vanderhof home by mistake. When a Saroyan character writes a book and each book consists of one word, such as "tree" or "brother"—the word whose

meaning he has learned in an ecstatic moment, that method consists of understatement. The critic may prefer one method over another; but Kaufman has also made his choice and has done excellently by it.

Kaufman has reiterated the fact that our history reveals revolutionary effects resulting from scientific and economic changes, that our thinking and our artistic sensibility and freedom have not kept pace with these changes, and that we must, nonetheless, for the sake of our own sanity, maintain a genial attitude toward the present which seeks values wherever we may find them. Mr. Kaufman, himself, might scoff at this as too grandiloquent a conclusion, but I find that there is more than a passing pleasure to be gained from his work, that there is demonstrated more than a financially profitable energy and ingenuity.

DID SHAKESPEARE ANTICIPATE COMMENTS FROM HIS AUDIENCE?

WILLIAM BRYAN GATES*

EVERY one recognizes that occasionally Shakespeare spoke in his own person directly to his audience: in Prologues, as in *Henry V*, where he apologizes for the inadequacy of the stage; in Epilogues, as in *2 Henry IV*, where he declares that Falstaff was not intended to represent Sir John Oldcastle; and in some of the formal soliloquies, as in that uttered by Prince Hal near the beginning of *1 Henry IV*, when the cautious dramatist was trying to make sure that even the least intelligent member of the audience understood that the prince was not a wastrel.

Is it possible to go further into the subject of Shakespeare and his audience and determine whether, by letting a character call attention to some questionable point, the dramatist forestalled a possible objection from the audience? Did Shakespeare ever say, in effect, "I know this is improbable, but I've carried it off anyway, and I've beaten you to the draw in objecting to it"? Whether Shakespeare used this device consciously or not, there are times when the impression is the same as if he had.

I

That some soliloquies produce this impression is obvious. A classic example is that which follows one of the most daring scenes in Shakespeare. In *Richard III*, it will be recalled, the Duke of Gloucester halts the funeral cortege of Henry VI and over the very coffin itself woos the deceased monarch's daughter-in-law, Lady Anne. Boldly confessing that he slew both Henry VI and Lady Anne's husband, the Duke declares he did it all because of her beauty and his love for her. With consummate effrontery he bares his breast and offers her his own sword that she may avenge these murders. So artfully does he argue, however, that she not only "falls the sword," but even agrees to marry him. As though realizing that this incident strains the credulity of the audience almost to the breaking point, Shakespeare makes Gloucester soliloquize thus:

> Was ever woman in this humour woo'd?
> Was ever woman in this humour won? . . .
> Hath she forgot already that brave prince,
> Edward, her lord, whom I some three months since
> Stabb'd in my angry mood at Tewksbury? . . .
> And will she yet abase her eyes on me, . . .
> On me, that halts and am misshapen thus?
>
> (I, ii, 228-251)

Although it is quite in character for Gloucester to speak thus, there is an additional effect on the audience: that the dramatist, by calling attention to the improbability of the situation, has forestalled criticism.

At this point, we should anticipate some objections from the reader. Everybody recognizes that one of the chief functions of the soliloquy in Shakespeare is to convey information to the audience. It may well be assumed, therefore, that some of that information was probably given deliberately to forestall possible objections from the audience. For this reason, soliloquies will be used only very sparingly in this study. Attention will be centered on the dramatic dialogue, where, if there is any effect of an anticipated objection, it is more subtle and at the same time more striking because it is presented indirectly.

*Head of the Department of English, Texas Christian University.

II

The attitude of an Elizabethan audience no doubt differed considerably from our attitude today, and thus an incident calling forth question from us might pass unnoticed by an Elizabethan audience, or vice versa. We forestall this objection by stating that the purpose of this essay is to study the aesthetic effect produced by certain representative incidents in Shakespeare's plays, not to attempt to prove anything about Shakespeare's conscious purpose. If human nature undergoes no fundamental changes, and if, as Jonson said, "thy art, My gentle Shakespeare, must enjoy a part" in any assay of the plays, surely many of the effects of that art are "not of an age, but for all time."

Turning again to *Richard III*, we find another wooing scene which is almost as incredible as the one previously mentioned. Gloucester, now King Richard III, entreats Queen Elizabeth to intercede for him with her daughter, whom he must marry in order to strengthen his hold on the throne. Fully aware of his character and his previous deeds, the queen is made to reason thus as she addresses Richard:

> What were I best to say? Her father's brother
> Would be her lord? Or shall I say, her uncle?
> Or, he that slew her brothers and her uncles?
> Under what title shall I woo for thee,
> That God, the law, my honour, and her love
> Can make seem pleasing to her tender years?
> (IV, iv, 337-342)

Again, it is entirely in character for the queen to reason thus, but the impression is as though Shakespeare had anticipated criticism of such an improbable situation and forestalled that criticism by calling attention in advance to the improbability.

Apparently, Elizabethan audiences loved long speeches, but some one in the audience surely would have questioned another incident in *Richard III*—that in which the old Queen Margaret, Queen Elizabeth, and the Duchess of York sit down and lyrically, dolorously, and undramatically lament for a hundred and twenty-five lines on the sorrows caused by Richard. The question is uttered by the Duchess of York:

> Why should calamity be full of words?
> (IV, iv, 126)

and is answered by Queen Elizabeth:

> Windy attorneys to their [client] woes, . . .
> Let them have scope! Though what they will impart
> Help nothing else, yet do they ease the heart.
> (IV, iv, 127-131)

There are other instances in which the dramatist apparently felt the need of an apology for unduly drawn out and undramatic speeches. Following the lengthy bombast of a Citizen in *King John*, the Bastard Faulconbridge breaks forth with our cry:

> Our ears are cudgell'd; . . .
> Zounds! I was never so bethump'd with words
> Since I first call'd my brother's father dad.
> (II, i, 464-467)

After Mercutio's long Queen Mab speech in *Romeo and Juliet*, Romeo's rebuke is apt:

> Peace, peace, Mercutio, peace!
> Thou talk'st of nothing. (I, iv, 95-96)

Likewise, Gratiano's verbosity in *The Merchant of Venice* draws from Bassanio an expression of our own thoughts:

> Gratiano speaks an infinite deal of nothing, more than any man in all Venice. (I, i, 114-115)

Surely too the long-winded discourses of Polonius in *Hamlet* make us glad that Shakespeare let Queen Gertrude interject a much-needed remark: "More matter, with less art." (II,ii,95) Although most people undoubtedly enjoyed that "tedious brief scene of young Pyramus And his love Thisbe; very tragical mirth," as presented by Bottom and his "base mechanicals" in *A Midsummer Night's Dream*, there were probably some in the audience who agreed with

Hippolyta's scornful remark: "This is the silliest stuff that ever I heard." (V,i,-212)

Shakespeare and his fellow Elizabethans evidently liked puns and other word play, but the dramatist apparently felt that some listeners might not share this fondness for verbal tricks. In *Richard II*, the dying John of Gaunt, after his noble panegyric on England, launches into a series of puns on his name:

> O, how that name [Gaunt] befits my composition!
> Old Gaunt indeed, and gaunt in being old.
> Within me Grief hath kept a tedious fast; . . .
> And therein fasting, hast thou made me gaunt.
> Gaunt am I for the grave, gaunt as a grave.
> (II, i, 73-82)

Apparently, Richard asks the question anticipated from the audience: "Can sick men play so nicely with their names?"

When this same Richard has been deposed and imprisoned, largely because of his own weakness, he hears music outside his prison walls. That the performer does not keep time much disturbs Richard:

> Music do I hear?
> Ha, ha! keep time! How sour sweet music is,
> When time is broke and no proportion kept!

Some lusty Elizabethan might well have cried: "Zounds! Can the man detect discords in music and not detect the greater discords in his own realm?" At any rate Shakespeare allows Richard himself to beat the audience to this possible objection:

> And here have I the daintiness of ear
> To check time broke in a disordered string;
> But for the concord of my state and time
> Had not an ear to hear my true time broke.
> (V, v, 41-48)

Did the dramatist fear that some of his audience lacked the sense of humor to understand that Falstaff's monstrous lies about eleven men in buckram growing out of two are told merely as good fooling and not to be taken seriously? One wonders; for twice, attention is called to the fact that it is all a jest. When Poins is urging Prince Hal to go robbing with them at Gadshill, he is made to say:

> The virtue of this jest will be the incomprehensible lies that this same fat rogue will tell us when we meet at supper; how thirty, at least, he fought with; what wards, what blows, what extremities he endured; and in the reproof of this lies the jest. (*1 Henry IV*, I, ii, 208-213)

And when our fat friend is indeed living up to what is expected of him and has reached seven buckram men, he is made to turn to Prince Hal and question thus: "Dost thou hear me, Hal?" The Prince replies "Ay, and mark thee too, Jack," whereupon Falstaff resumes: "Do so, for it is worth the listening to. These nine in buckram that I told thee of—" (II, iv, 233-236) Thus every simpleton would know that the lies are "worth the listening to" and not intended to be believed.

III

An audience will accept practically anything in a plot if it is skillfully presented, but Shakespeare apparently was unwilling to leave much to that "willing suspension of disbelief . . . which constitutes poetic faith." The plot of *Love's Labour's Lost*, for instance, requires that the young gentlemen enter into a compact "to live and study . . . three years, . . . not to see a woman in that term," and to conform to a number of other equally improbable rules. Though it is all romance, Shakespeare did not let his plot proceed unchallenged; even before the ink is dry on the agreement, the witty Biron is made to declare:

> I'll lay my head to any good man's hat,
> These oaths and laws will prove an idle scorn.
> (I, i, 310-311)

The plot of *The Merchant of Venice*

demands that Shylock leave his house so that Jessica can easily elope with Lorenzo. Shylock has previously refused with great vigor to eat with the hated Christians; yet on the night of the elopement, he does go out and eat with those he scorned. Apparently, Shakespeare felt that some explanation should be given; so Shylock is made to say:

I am bid forth to supper, Jessica.
There are my keys. But wherefore should I go?
I am not bid for love; they flatter me:
But yet I'll go in hate to feed upon
The prodigal Christians. (II, v, 11-15)

In *Measure for Measure* the plot requires that Duke Vincentio appear to leave Vienna and entrust to Lord Angelo the enforcement of the laws against immorality. Although the audience would probably accept the rather absurd postulate, the careful Shakespeare makes Friar Thomas utter some words with which the audience no doubt agreed:

It rested in your Grace
To unloose this tied-up justice when you pleas'd:
And in you more dreadful would have seem'd
Than in Lord Angelo. (I, iii, 31-34)

When Hermione of *The Winter's Tale* is made to stay out of sight (supposedly dead) for sixteen years so that the oracle and the plot may be justified, one wonders whether, even in the make-believe land of the play, some one would not have become suspicious, for of course the poor woman had to have some attention during the years of her exile. Lest some of the audience might also wonder, Shakespeare makes a gentleman comment thus on Paulina's surreptitious visits to a certain remote house:

I thought she had some great matter there in hand; for she hath privately twice or thrice a day, ever since the death of Hermione, visited that removed house. (V, ii, 113-116)

In true romance fashion the two sons of the king in *Cymbeline* are stolen and remain unfound for many years, a situation upon which an incredulous gentleman comments thus:

That a king's children should be so convey'd,
So slackly guarded, and the search so slow,
That could not trace them! (I, i, 63-65)

Children of royal parents must always (in romance) appear to be to the manor born, though they may have been reared in rocky caves or by simple shepherds. As though feeling that such unusual precedence of heredity over environment might cause some question, Shakespeare took occasion to comment on that unusualness. Regarding these two stolen sons of King Cymbeline, Belarius calls attention to the "wonder"

That an invisible instinct should frame them
To royalty unlearn'd, honour untaught, . . .
valour
That wildly grows in them but yields a crop
As if it had been sow'd. (IV, ii, 176-181)

And in *The Winter's Tale* Polixines is made to speak thus of Perdita, the pretty little shepherdess, in reality his own daughter whom years before he had cast out:

This is the prettiest low-born lass that ever
Ran on the green-sward. Nothing she does or
seems
But smacks of something greater than herself,
Too noble for this place. (IV, iv, 156-159)

A slight variation of this problem of recognizing children of royal blood appears in *As You Like It*. Several years have elapsed since the Duke Senior saw his daughter, Rosalind, and even without the convention of her disguise as a boy, he would probably not recognize her. Yet, as though expecting some one to wonder why he did not know her, Shakespeare lets the Duke say:

I do remember in this shepherd boy
Some lively touches of my daughter's favour.
(V, iv, 27-28)

Orlando, who only recently parted from Rosalind and hence might be expected to penetrate her disguise, declares:

My lord, the first time that I ever saw him
Methought he was a brother to your daughter.
(V, iv, 28-29)

Thus Shakespeare, as usual, so true to life even when dealing with the conventions of romance, apparently forestalled objections even when in all probability there would have been none.

Another basic feature of romance is falling in love, the law of which was apparently stated by Phebe, quoting Marlowe: "Whoever lov'd that lov'd not at first sight." Yet even in using this widely accepted convention, Shakespeare usually inserted some comment which leaves the impression of an anticipated criticism. In *As You Like It*, for example, are two such comments: "Is it possible," asks Rosalind of Celia, that "on such a sudden you should fall into so strong a liking for old Sir Roland's youngest son?" (I, iii, 26-28) and Orlando is made to chide his brother Oliver in much the same way for his sudden attachment for Celia:

Is't possible that on so little acquaintance you should like her? That but seeing you should love her? And loving Woo? And, wooing, she should grant? (V, ii, 1-4)

Likewise, in *Twelfth Night*, when the supposedly grief-stricken Olivia feels herself falling in love at first sight with Duke Orsino's handsome little page, she checks herself:

How now!
Even so quickly may one catch the plague?
(I, v, 313-314)

When a lady, disguised as a page, has to carry love messages to her rival, she is likely to pose such a question as that uttered by Julia in *The Two Gentlemen of Verona*: "How many women would do such a message?" (IV, iv, 95) thus calling attention to the improbability, or to lament, as does Viola in *Twelfth Night*:

I'll do my best
To woo your lady.—[aside] yet, a barful strife!
Whoe'er I woo, myself would be his wife.
(I, iv, 40-42)

IV

Besides such apparent anticipations of objections from the audience regarding situations or plot incidents, there are some instances in which the dramatist seems to have felt it necessary to explain why a particular personage acts as he does—sometimes even out of character. For example, any reader (and doubtless many spectators) of *All's Well That Ends Well* is bound to feel that for so noble a lady as the Countess of Rousillon to bandy words with the silly, foul-mouthed clown is out of character. As though anticipating such a feeling, Shakespeare on two occasions called attention to the unusualness of such an action on the part of the Countess. One of these is a conventional apology stating that the deceased Count had been fond of the clown and had permitted him numerous liberties; for this reason, the Countess also permits him liberties. (IV, v, 67-71) The other apparent apology, much more elaborate, appears in the following dialogue:

Countess. Have you, I say, an answer of such fitness for all questions? . . .

Clown. . . . Ask me if I am a courtier: it shall do you no harm to learn.

Countess. To be young again, if we could. I will be a fool in question, hoping to be the wiser by your answer. (II, ii, 30-38)

Dr. Johnson commented on this passage thus: "The lady censures her own levity in trifling with her jester, as a ridiculous attempt to turn back to her youth." It is surely Shakespeare, not the lady, who censures this levity and thus forestalls an objection to an act that is not in the character of the Countess.

Much the same situation appears in the somewhat scurrilous conversation which goes on between the virtuous

Helena and the despicable Parolles. Shakespeare makes Helena declare that though she knows Parolles to be "a notorious liar" and thinks him "a great way fool, solely a coward," she loves him because Bertram loves him. (I, i, 110-112)

Sometimes the dramatist seems merely to be trying to make certain that the audience does not misunderstand a character. For instance, when Claudio in *Much Ado About Nothing* asks Benedicks opinion of Hero, Benedick inquires, in turn:

> Do you question me . . . for my simple true judgement; or would you have me speak after my custom, as being a professed tyrant to their sex? (I, i, 167-170)

It is clear, therefore, to every one that Benedick is not really a woman hater; he merely poses as one. Shakespeare apparently had as hard a time with Margaret in *Much Ado* as his critics have had. We know that she is a party to the deception which is practiced on Claudio; she is devoted to Hero; yet when Hero is denounced on the basis of the deception in which she herself has had a large part, she remains silent. Of course the plot demands that she act in this inconsistent manner, but the kindly Shakespeare was not content to leave the audience thinking the worst about Margaret: he lets Borachio declare that she was not a complete party to the deception:

> No, by my soul, she was not,
> Nor knew not what she did when she spoke to me,
> But always hath been just and virtuous
> In anything that I do know by her. (V, i, 310-313)

A more serious example of this same situation appears in the part of Emilia in *Othello*. She knows about the importance of Desdemona's handkerchief, which (when dropped by Despemona) she gives to her villainous husband; she knows the part this handkerchief plays in convincing Othello that Desdomona is unfaithful; and, like Margaret, she loves her mistress; yet because the plot demands it, she too keeps silent at the crucial moment. Again Shakespeare anticipates comments regarding such conduct by showing that Emilia did not really understand that her husband was behind all the villainy. Her incredulous ejaculation of "My husband!" repeated three times and her fervent prayer—"May his pernicious soul Rot half a grain a day"—are evidently an attempt to rehabilitate Emilia's character.

Even in small matters Shakespeare seemed anxious that no one misunderstand a character. In *Othello*, while anxiously awaiting news of the ship which is bearing her husband to Cyprus, and greatly worried because of the storm, Desdemona jests with Iago, somewhat as Helena jests with Parolles. Lest anyone think Desdemona not truly concerned about Othello's fate, Shakespeare lets her eplain:

> I am not merry; but I do beguile
> The thing I am by seeming otherwise. (II, i, 123-124)

Did Shakespeare mean that Malvolio in *Twelfth Night* should not be considered a satiric portrait of a Puritan? Judging by Maria's explanation of his character, those critics who consider Malvolio a Puritan are wrong:

> The devil a puritan that he is, or anything constantly, but a time-pleaser; an affection'd ass. (II, iii, 159-161)

In connection with the thesis of this essay, an interesting question arises about Jessica in *The Merchant of Venice*. She is made to call attention to

> what heinous sin is it in me
> To be asham'd to be my father's child! (II, iii, 16-17)

Even scorning Jews as they did, some Elizabethans may have felt that Jessica was acting out of her racial character in eloping with a Christian and in feeling ashamed to be her father's daughter. If so, putting into her mouth an admission of her guilt forestalled that objection. On the other hand, the dramatist may have felt it necessary to make her disavow her parentage and her race in order to make more acceptable to an Elizabethan audience the marriage of the Christian Lorenzo with a Jewess. So, in one way or the other, Jessica's statement has the appearance of an anticipated criticism.

Undoubtedly all friends of the Sir John Falstaff of the two parts of *Henry IV* have lamented what love and Shakespeare made of Sir John in *The Merry Wives of Winsor*. The stupidity of this creature, masquerading, not only in the gown of the "maid's aunt of Brainford," but also in the vasty doublet and hose of our fat friend, lends much weight to the legend that Shakespeare wrote the play in great haste at a royal desire to see Falstaff in love. It is difficult to escape the feeling that the dramatist himself considered that he had betrayed Sir John in (possibly) bringing him back from "Arthur's bosom" and making a dolt of him. Certainly, the significant words which are put into the mouth of Falstaff after his final gulling at Herne's Oak in Windsor Park sound much like an anticipation of an objection from Sir John's friends in the audience:

> Have I laid my brain in the sun and dri'd it, that it wants matter to prevent so gross o'ereaching as this? Am I ridden with a Welsh goat too? Shall I have a coxcomb of frieze? 'Tis time I were chok'd with a piece of toasted cheese. . . . Have I liv'd to stand at the taunt of one that makes fritters of English? (V, v, 143-152)

That Sir John Falstaff should be reduced to being the butt of a jest by Mistress Ford and Mistress Page, and—crowning insult—that he should have to listen to the Welsh parson make fritters, not only of English, but even of Falstaff's corpulency, is indeed evidence that that nimble brain has "been laid in the sun and dri'd."

V

The foregoing passages are representative (not exhaustive) of those in which the impression is that the dramatist was anticipating some criticism or objection from the audience. Whether Shakespeare intended any of the impressions which have been wrung from these bits of dialogue cannot, of course, ever be known. To me at least, the impression is there, and it appears to be another of Shakespeare's devices which help to add the reality of actual life to his situations and characters. If these impressions derive entirely from the imagination of the present writer, perhaps he may be permitted to retire gracefully behind a fitting phrase from Shakespeare:

> Such tricks hath strong imagination,
> That, if it would but apprehend some joy,
> It comprehends some bringer of that joy:
> Or in the night, imagining some fear,
> How easy is a bush suppos'd a bear!
>
> (*A Midsummer Night's Dream*, V, i, 18-22)

A STUDY OF ENCEPHALITIS

MILDRED GOTTDANK and DORIS TREPEL*

THE speech therapist must recognize his special responsibility in the rehabilition of the chronic encephalitic.

While it is true that the number of ambulatory chronic encephalitics is small, it is also probably true that both the patient and the physician consider encephalitis a purely medical problem. Proportionately few such patients therefore appear at the speech clinic although the contributions of the therapist in such cases is usually of inestimable value.

Following a brief outline of the medical background of encephalitis, we shall present by way of illustration a history of one such case which we have studied for some 18 months.

I

Definition and Terminology

Dorland's *American Illustrated Medical Dictionary* describes the term *encephalitis* as an inflammation of the brain; the derivation is Greek.

The history of encephalitis is shrouded in uncertainty and probably heads the list of twilight zone diseases. Physicians believe that encephalitis is old to the human race, but unfortunately it has been classified in medical literature under a variety of other names such as brain fever, grippe, flu, meningitis, etc. Epidemic encephalitis has been described by one name or another for at least the past 470 years. It is only in the past quarter of a century, which has been marked by an increasing interest in and extensive study of acute virus infections of the central nervous system, that any definite literature on encephalitis in its various forms has appeared. The first definite report from Europe came from Von Economo in Vienna during the winter of 1916-1917. More or less contemporaneously with Von Economo's findings came the report by Cruchet from France; since then reports have come from all over the world.

Perhaps the greatest problem confronting the investigator of encephalitis is the vast confusion which is necessarily encountered in the area of classification and terminology. Uniformity of division of the encephalitis syndrome is uncertain, inconsistent, and often nonexistent. The best one can do is to report what he has read and then courageously organize what he feels is the most medically reasonable classification.

Wilson and Bruce, for example, prefer to use the term encephalitis in its broadest aspects, believing that it signifies inflammation of brain substance due to activity of microbes, viruses, or toxins. The authors say: "It is in common usage for a large and heterogeneous group of disease states, though not always with propriety. Whether toxic lesions should or should not be excluded has provoked endless controversy. Some writers use toxic encephalopathy in place of encephalitis but this seems little less than a verbal quibble."

Globus, in partial answer to Wilson and Bruce, believes that "encephalitis should not be used in connection with the results of various poisons," for he thinks that we may restrict the term to inflammatory diseases of the brain of

*The authors are speech clinicians at Brooklyn College; Miss Trepel is Lecturer in Speech and Supervisor of the Evening Session and Community Speech Clinic. Miss Gottdank is tutor in Speech.

infectious origin whether the infectious agent is identified or not. Finally Neal states that "even at this late date more than two decades after the epidemic of encephalitis it is impossible to judge accurately where and how such a division should be made."

It would seem, then, that there is no justification for anything but an eclectic point of view; consequently the following classification appears to be reasonable:

I. Encephalitis of fevers and exanthems (eruptive diseases and known infections such as measles).

II. Encephalitis of toxins and poisons.

III. Epidemic encephalitis.
- A. Type A, or Von Economo's encephalitis. Also called sleeping sickness, lethargic encephalitis and epidemic encephalitis.
- B. Type B or Japanese type encephalitis.
- C. St. Louis type encephalitis.
- D. Australian X encephalitis.
- E. Equine encephalitis.

It should be apparent, accordingly, that epidemic encephalitis must be considered a general term embracing a number of etiologically distinct diseases. Von Economo's unfortunately, is often called by the general term and vice versa. Most writers, however, are reasonably careful to differentiate. All of the causative agents for the last four named (B, C, D, E above) are believed to be caused by a filterable virus. The causative agent of Type A has not been proved to date. Nevertheless, Type A or Von Economo's, will be the chief concern of this paper inasmuch as it can be sporadic as well as epidemic. It is the only form which has had world-wide incidence and, most important of all to the speech clinician, it is the clinical entity which most consistently manifests a postencephalitic condition including a distinct disturbance of the speech process.

Von Economo was the first one to recognize Type A as a clinical form in 1917. By far the largest and most inclusive study has been done by Dr. Josephine Neal and her collaborators who for eleven years investigated encephalitis as part of the William J. Matheson Commission for Encephalitis Research established in the spring of 1927.

Clinical Course

Encephalitis is generally classified into three stages: (1) acute stage; (2) sub-acute stage (not always apparent); and a (3) chronic stage.

Acute Stage. The acute phase presents the widest possible range of symptoms. As a matter of fact, what Von Economo faced in 1917 in the Vienna Psychiatric Clinic was a large number of patients with a strange variety of symptoms, "cases with apparently only one feature in common—a difficulty to fit into any known diagnostic scheme." That description is as appropriate today as it was then, although some writers have stressed the fact that in different outbreaks various groups of symptoms usually predominate. The age of onset varies. It may occur in the newborn and has been reported in a patient of 87 years. It is democratic; it can happen to anyone, any time, any place. Some writers believe, however, that it shows a preference for psychopathic and neuropathic individuals.

Differential diagnosis is difficult, but when the symptoms are clearly defined they usually occur in some combination of the following: headache (most constant,) vomiting, constipation, incontinence of urine and feces (sometimes,) dizziness, fever and disturbances of sleep (variable,) high incidence of palsies, difficulty in speech, swallowing, and respiration, and tremors of the tongue.

The prognosis varies. Von Economo believed that of the patients who recov-

ered 30 per cent became chronic invalids. Some patients recover from the acute stage with definite residuals which eventually improve or disappear. Some patients have residuals which remain unchanged for many years. They take the form of hemianapsia, paralysis, or aphasia.

Sub-Acute Stage. This stage does not always appear. When it does it takes the form of a chronic psychoneurotic state. It is characterized by lack of ambition, self-confidence, and a generally disturbed personality. It is important to note that this psychoneurotic state may continue throughout life. After a period of a few weeks to seventeen years the third or chronic stage may appear.

Chronic Stage. The third stage may be the only stage diagnosed or even observed and it is the symptomatology of this stage which we call chronic encephalitis. It is difficult to state in what proportions it occurs. Neilsen believes it occurs in less than one half of the cases. Usually the onset is insidious but it is believed that in about 10 per cent of all cases the onset of this chronic state is sudden.

The symptomatology of the third stage is almost as varied as in the acute stage. The two most important symptoms are the following: (1) Parkinsonism: which most frequently occurs when the acute phase takes place in late adolescence or in adults; (2) psychological disorders, which usually follow the acute episodes in children.

Chronic Stage In Adults. The symptoms in post-encephalitic Parkinsonism are exaggerated in comparison to the classic type. A post-encephalitic adult presenting himself to the speech clinician will show combinations of the following symptoms:

1. Tremors: Often involving an entire limb in violent to and fro movements. They may be unilateral but are usually bilateral.

2. Drooling.

3. A mask-like expression frequently modified by retraction of the head with upward stare, open mouth, and infrequent blinking.

4. Bizarre posture usually stiff and in advanced stages stooped.

5. Definite speech symptoms.

Bing and Haymaker believe that injury to the basal ganglia as a result of encephalitis tends to cause an alteration in the musical elements of speech. Thus there is "a monotony and lack of modulation of the voice, defective intonation, lack of speech melody, disturbance of speech rhythm, etc."

Wilson and Bruce found that disorders of speech in their cases comprised a kinetic mutism, weakness and stiffness of small muscles combining to inhibit phonation and articulation. They observed that in certain cases the lips formed the words but "no sound broke the stillness." When one of their patients was asked to give her name only a flicker of the mouth was apparent. The authors also recorded cases of echolalia, explosive utterances, facial and other muscular overaction, overloud voice, abnormally rapid speech and repetition of words and phrases.

Neal observed that disorders of speech occurred in the great majority of well-advanced cases. They took several forms: slow, monotonous speech; and the use of a minimum number of words and short phrases sometimes leading to a persistent mutism. In some, dysarthria was so great that it was almost impossible to understand them.

Chronic Stage In Children. The tragic feaure of the chronic stage in children is personality *change* rather than

personality *exaggeration*. Ford believes that the most characteristic changes occur between the ages of three and ten. The Parkinson syndrome may be associated but usually physical signs are absent of trivial. The behavior disorder is characterized by a psychopathic type of reaction with a hyperkinesis which leads the child to contact the environment continually by touching, taking, destroying, etc. Postencephalitic children therefore indulge in a social behavior of all varieties; sexual gratification, stealing, destroying property, resisting routine.

Treatment

Since the causative agent has not been proved the treatment is purely empiric. It is now generally believed that the chronic stage of the disease is caused by the continued activity of the infecting agent. Measures aimed, therefore, at destruction of this agent would be applicable at all stages. The concensus of workers in the field of therapy is that most of this type of treatment has yielded results which have been unconvincing.

General Classification of Therapies:

1. Methods aimed at the destruction of the infecting agent.
2. Methods for modifying the causes of the disease by reducing intracranial pressure.
3. Methods for the control of symptoms especially in the chronic stage.
4. Methods for building up general resistance, health, psychological status, and improving disabilities.

Future Courses. The future course of encephalitis, like its past and present, is uncertain.

Hempelman in the *Public Health Bulletin* observes that "one of the many curses accompanying civilization will be an increased liability of the human Central Nervous System to frequent and diversified infections. While a great many of the other contagious and epidemic diseases are gradually retreating, encephalitis and similar infections of the C. N. S. are not only holding their own but apparently are taking on new forms and are tending to invade territories heretofore untouched."

Neal forecasts even less hope for the future with the following warning: "At the end of the last war the world experienced a dreadful scourge of epidemic encephalitis. As this epidemic flourished on the depletion caused by the first World War it is not impossible that the dietary deficiencies and privations of the present war may well furnish the soil for another epidemic leaving hordes of permanent cripples in its wake."

The chronic encephalitic finds himself-burdened with physical, social, vocational, and economic problems to which are added, for the most part, the additional burden of voice and articulation difficulties. The improvement of speech, at least, partially assists the patient in overcoming many of these difficulties.

II

The following case history was chosen from the files of the Brooklyn College Evening Session Community Speech Clinic. This case represents the classic type of ambulatory encephalitic who seeks assistance from the speech therapist.

Mr. C. was thirty-five years old when interviewed in September, 1944. He had contracted encephalitis at twenty-one while he was in his last year at college. There was no sub-acute stage as far as could be determined and the chronic phase manifested itself immediately. At the time of the interview he presented the following chronic stage symptoms of Parkinsonism.

Symptoms

The general symptoms included a tremor of the left arm, masklike expression (wide-eyed stare; partially open mouth) with infrequent blinking, stooped posture and uneven gait.

There were many speech aberrations. The voice was monotonous. It lacked variation in pitch and rate. At the time of the interview it was almost inaudible. The rhythm was irregular. The patient seemed to find difficulty in verbalizing his thoughts, a difficulty that appeared to be ideational. There was apparently poor lip and lingual mobility which made articulation sluggish, although tests showed good control of lingual and labial muscles. The breathing was somewhat shallow. The speech pattern generally lacked animation.

The patient appeared very frightened all during the interview, and it was impossible to put him at ease.

Mr. C. said he worked for the state as a clerical worker and said he did as little talking as possible both in the office and outside it. He added that he had always felt a need for speech training but never had had the courage to go to a clinic for help. He said that he had difficulty in making himself heard, that he felt his illness had affected his speech, and that he had been speaking exactly this way for years. When he was asked whether he didn't think he could get a louder voice he said he didn't think so, but that he had never tried.

Therapy

The first meeting was spent in a discussion of the speech process. The patient appeared interested and asked many questions. He seemed to be gaining ease. He laughed several times. When he heard his voice on the voice mirror his comments were light, although he confessed he never realized he "sounded that bad."

The second meeting was spent in the practice of simple breathing exercises and in showing the patient that with an adequate reservoir of breath he could get a strong voice without strain. He was shocked and pleased by his own voice the first time he was encouraged to shout. It was full and of good masculine quality.

Subsequent meetings for the next few months were spent in the practice of good breathing and getting the patient used to what he called his "new voice." He said he was using this more audible voice in his office and at home to the surprise of his co-workers and family. He said he enjoyed shocking old acquaintances (who were used to his thin voice) by booming out an unnecessarily loud "hello."

When the new voice became habitual, lip and tongue exercises were begun. The patient was urged to articulate clearly as he practiced, first individual sounds and, later, words, phrases, and sentences. Eventually short prose and poetry passages were worked on for both voice and articulation.

With the loudness pattern a habit and precise articulation almost so (he still had to be reminded to use his lips more freely,) work in pitch, rate, and intonation was begun. Many weeks were spent in question and answer practice. Sometimes the patient asked the questions, sometimes he answered them. Such simple questions as "Are you going to the movies tonight?" with the answer "No, I think I'll stay home and read," gave the patient practice in handling everyday speech and an opportunity to check via the voice mirror.

Finally the subject was placed before a mirror and facial expressions were

tried out and used. After many hours of practice the patient was able to animate his face while speaking and the mask-like expression gave way in part to facial mobility.

The above is a telescopic description of therapy which lasted for approximately 18 months. In addition, there were recordings, discussion groups in which the patient participated with other clinic cases, and eventually readings of favorite plays and poems brought in by the patient.

The problem of the development of a feeling of personal worth is at best a difficult task, but for the person with a physical disability the problem is much more exaggerated. The patient suffering from chronic encephalitis is no exception. This was one of the most challenging factors which the clinician had to face throughout the entire period of therapy. Everything was done to establish a sense of security and adequacy for the patient. Reports from the patient and observation by the clinician gave ample indication that emotional and psychological integration was at least well on its way to successful completion. Upon his discharge from the clinic, the patient was able to speak of his difficulty with ease and objectivity. In addition, he was free from the destructive self-consciousness which was so very much in evidence during the initial interview and the first few months of training.

Mr. C. was discharged from the clinic in June, 1946. At the time of discharge he had no difficulty in meeting new people or in making himself understood. He felt that his total social adjustment had improved. He could give a sensitive reading of a poem or prose selection. The fixed expression is still somewhat in evidence, occasional thought difficulties occur during highly intellectual conversations, and lip immobility appears with fatigue.

In general both the patient and clinician were satisfied with the results. It seems reasonable to believe that there are many other ambulatory chronic encephalitics who could benefit by speech re-education.

REFERENCES

Bing, Robert, and Haymaker, Webb, *Textbook of Nervous Diseases*, St. Louis, 1939.

Dorland, W. A. Newman, *American Illustrated Medical Dictionary*, 16th ed., Philadelphia and London, 1932.

Ford, Frank R., *Diseases of the Nervous System in Infancy, Childhood and Adolescence*, Springfield, Illinois and Baltimore, Maryland, 1937.

Globus, J. H., "Inflammatory Diseases of the Central Nervous System: So-called Non-suppurative Encephalitis and Encephamyelitis," *Archives of Neurology and Psychiatry*, XXVIII (October, 1932), 810-843.

Grinker, Ray R., and Levy, Norman A., *Neurology*, Springfield, Illinois and Baltimore, Maryland, 1943.

Hall, Arthur J., *Epidemic Encephalitis*, New York, 1924.

Neal, Josephine B., *Encephalitis—A Clinical Study*, New York, 1942.

Neilsen, J. N., *A Textbook of Clinical Neurology*, New York and London, 1941.

"Report on St. Louis Outbreak of Encephalitis," *Public Health Bulletin*, No. 214, Washington, 1935.

Wechsler, Israel S., *A Textbook of Clinical Neurology*, Philadelphia and London, 1939.

Wilson, S. A. Kinnier, *Neurology*, Ed. A. N. Bruce, Baltimore, Maryland, 1940.

A NEW STATE PROGRAM OF SPEECH REEDUCATION IN VIRGINIA

JAMES M. MULLENDORE*

WHEN one examines the evidence compiled by Dr. Palmer and others, one discovers that in many states no systematic effort has been made to organize speech correction facilities. This is especially true in the South. In view of the surge of economic and social gains now evident in this region, I believe we can assume a growing demand for speech correction within the next decade. For those who will be called to meet this challenge I wish to present, for better or worse, some of our methods as well as our problems for consideration.

Even in those areas where speech correction is not considered a novelty or a luxury, all of us will admit that we have merely scratched the surface of the overwhelming need and demand for service. What can we do to extend our work? What are our immediate, our long-run goals? What economic and human resources are as yet untapped? Perhaps the successes and the failures, the achievements and mistakes of those of us who are plunging into uncharted territories may provide a new perspective for critical evaluation of what already has been achieved.

Let us re-examine the work which has been done in the past few years, with special reference to the progress within the past year and a half, in the light of these questions.

I

One initial, important observation: The speech correctionist is the instrument or medium through which speech rehabilitation is effected. But he is not necessarily the force which initiates an entire program. He may be a persuader in his own right, but the motivating demand for his services must be a recognition of the need for such work by the personnel of many other agencies and groups. This fact has been graphically demonstrated in Virginia. The re-establishment of a clinic at the university in 1945 provided a center for the coordination of a state-wide program, but it was the result of a cumulative demand for such work rather than a dramatic pioneering adventure by a speech pathologist that corrective services became available.

Two implications seem to appear from this fact: First, the members of the American Speech Correction Association should seek a wide audience for demonstration of the nature and extent of their possible contributions. When doctors, educators, and parents become universally aware that there is a group of specialists available to help them deal with their complex but common problems, many details of organization of state and national programs will be simplified. Second, when a new state program is planned, a primary step should be the solicitation of aid, advice, and cooperation of the diverse groups whose interests may be involved in the solution of the problems.

This was the initial direction of the work in Virginia. To the members of the Special Education division of the State Department of Education, the need for speech education was a glaring reality. One of the state supervisors was a member of the A.S.C.A. and a

*Assistant Professor of Speech and Director of the Speech and Hearing Clinic, University of Virginia.

veteran in the fight to bring speech rehabilitation to handicapped children. From this source we obtained the invaluable facts and figures upon which our plans were based, as well as a generous contribution of time and personal effort in the surveys and investigations which followed. One of the most vigorous campaigners for the establishment of a Speech and Hearing Clinic was the Chairman of the Department of Otology and Otolaryngology of the University Hospital. Through his subsequent efforts the key members of the medical profession throughout the state have become acquainted with the nature of the services rendered by speech correctionists. Likewise, psychiatrists, psychologists, members of our Department of Education, the Virginia Society for Crippled Children, and some school administrators and supervisors were found to have an active interest in providing the means by which something might be done to eliminate speech handicaps. In short, it soon became obvious that a growing, surging demand for speech rehabilitation existed among those concerned with education and with the solutions of personal problems.

Our general objectives, then, it seemed, were to attempt to coordinate the efforts of those already concerned and to acquaint as many others as possible with the nature of our work. Clearly, a long range program must be given priority over immediate individual therapy. Consequently, the University clinic limited its corrective services to the students in the school and a limited number of out-patients. This, however, provided the necessary material for training students in the methods of speech therapy, and served as an advertisement of the potentialities of speech reeducation. The course offerings and training were directed toward two major groups, reflecting the two central aims of the state-wide program: first, a series of courses designed to provide the training necessary for qualification as a school system or clinical speech correctionist was instituted to develop the leaders needed in all parts of the state; second, university and extension courses in speech and speech correction especially for classroom teachers were offered to promote the integration of speech into the elementary curriculum.

But course outlines without students in classrooms are merely dusty manuscripts. How could such a program be constructively advertised? Fortunately, the answer to this question embraces another phase of the services which a college clinic should provide. I am referring to such techniques as surveys of speech and hearing problems among the children of local school divisions, diagnostic clinics conducted in various parts of the state, questionnaires sent to superintendents and supervisors, and discussions of speech and hearing problems with groups of teachers and administrators. It should be stressed that these activities were not only valuable but mutually beneficial. The school divisions were provided with new methods of helping the children, and we were able to learn at first hand the problems, conditions, and attitudes existing in the localities where corrective facilities eventually must be centered.

II

Although all correctionists are familiar with such procedures, I believe that it might be valuable, for discussion purposes at least, to review the sequence of activities, indicate briefly the significant results, and attempt to discover additional steps which might be taken.

Our first effort was the preparation

of a questionnaire which was sent with a personal letter to every division superintendent in the state. We inquired concerning the size of the school division, previous speech and hearing surveys, observations on results following the employment of speech specialists, their interest in having a survey made by us, names of teachers interested in specializing in speech education, and general awareness of the existence of the need for such services as we might offer. Approximately 70 per cent responded. Of those, almost half requested surveys and more than two-thirds indicated interest in extension courses in speech. One-fourth of the superintendents stated that they would like to employ a speech specialist, although that ugly green spectre, money, was obviously at the controls in most cases. Only two divisions reported any supervision of speech activities at the time. Studying these reports produced a sort of manic-depressive cycle of moods, involving both optimism and pessimism. The desire for surveys, courses, and information was a cause for mild exhilaration if not absolute joy. The apparent lack of information about speech in any form, together with my own growing awareness of the extent of the area to be covered, although challenging, was not a cause for celebration.

Significantly, there was little if any overt antagonism. But, to capitalize upon whatever interest existed, we soon learned that the best initial approach was through the supervisors. They know the habits and whims of the superintendents, as we discovered in the course of a hearing survey we were conducting. In this case the superintendent was sceptical of the value of the survey and fearful lest the defectives "become conspicuous as being different." At a nod from the supervisor we invited him to sit down and take the test with the group of children. He did, and fortunately made a nearly perfect score on the Western Electric group test. For days afterward he carried his test paper in his coat pocket, proudly displaying it before every book salesman and casual visitor who came in his office. And, whenever the supervisor appeared, his first eager question was, "Has anyone beat me yet?" Diplomatically she always said, "No."

In response to requests we conducted a series of speech surveys. The procedure in one county typifies the method employed. With a staff of four, including the State Supervisor mentioned earlier, we screened all children in the first four grades. We sifted them into four categories: (1) satisfactory speech, (2) slightly defective speech, (3) moderately defective speech, and, (4) severely defective speech. Roughly speaking, our percentages in each category were (1) 54, (2) 35, (3) 9, and (4) 2. At a later date we returned to make a re-examination of all those in group 4 and many of those in group 3, a total of about 50 children. In these cases we completed the case histories, conducted the necessary tests including pure tone audiometrics, and submitted the necessary recommendations.

But actually, as we all know, such a survey is only a beginning, a foundation for the real job which must be done. The simple solution would be to say, "Hire a speech correctionist." As is commonly the case, even if one had been available there would have been no funds to pay the salary—even with the state paying one-third to one-half of the cost, its authorization under existing legislation. Happily, the classroom teachers became interested. Moreover, many discovered that they needed cred-

its toward the renewal of their teaching certificates. This suggested the possibility for organization of extension courses in speech. Two were offered: (1) a course in voice training designed to acquaint the teachers with the fundamentals of speech and to aid them in the improvement of their own speech (a paramount need, not necessarily limited to Virginia); (2) speech for the classroom teacher, a course in which criteria were presented for recognition of speech and hearing defects, and a set of methods and procedures demonstrated by which speech training could be integrated into the established classroom routine. Half of the teachers in the county enrolled in these courses. Their interest, in many instances, has been translated into action. A general speech improvement program is in progress. Severe problems are being recognized and referred to the university clinic. The parents, especially those present when the survey examinations were made, have appeared willing to cooperate. In this instance, at least, it seems that a measure of success has been achieved.

But how real, how lasting, how extensive is this apparent "success"? Obviously, a university speech department can undertake only a small number of such programs each year, and the results must be inversely proportional to the distance to be traveled. Consultations and follow-ups become less frequent and more incomplete as the number of school divisions to be aided increases. Unless a school system has an energetic, interested teacher or supervisor to push such a program, little progress will be made. When school budgets are drastically limited, even general education is incomplete and special education is only a fanciful dream.

Our awareness of these facts has caused us to push farther, though we cannot pretend that we know many of the answers. Two courses of action appear most likely to surmount some of the obstacles. First, specialists must be trained. We are devoting much effort toward attempts to get speech clinics established in the teacher training institutions of the state. We have been fortunate in receiving the generous help of the Virginia Society for Crippled Children in providing funds for scholarships to be awarded to qualified individuals desiring to specialize in speech reeducation. A search for candidates for these awards is now under way. Second, school administrators must be made aware not merely of the need for speech education, but of the means by which such aid may be obtained within the limitations of their budget. As I have already mentioned, the state will pay a portion of the salary of a correctionist. Where there are adjoining small school divisions, correctionists may be hired jointly. These facts are not well known. Moreover, I would urge such administrators to call for additional state support for special education in order to increase the number of state supervisors who would be available.

III

If there is any significant result of this work during the past year, I believe I would state it as a crystallization of a demand for speech education into a potential long range program. To those faced with the problem of organizing state programs, I submit these observations for consideration in the firm belief that there are few who would dispute the value of that which we have to offer. The major limitations to the extension of speech programs are those which are

held in common with the programs of all other educators. Adequate funds, facilities, and trained personnel are rare as diamonds in almost all phases of the educational program. Let us not feel that we alone are the recipients of this curse imposed by the limitation of funds and facilities. Rather, let us join with the other teachers and administrators in a concerted effort to obtain every educational advantage our children need and deserve.

A COMMUNICATION CENTER

EARL WYNN*

MACHINES must be made to work for man, not against him. One set of machines—or tools—are those which communicate thoughts, ideas, emotions from one mind to another. They are radio, recording, motion pictures, the press, still photography, film strips, slides, illustrated publications, cartoons, posters, charts, models, facsimile, television. They are dangerous, for they can imprison man's mind. They are also instruments of good, in that they can free his mind, can fortify it with knowledge, can sweep it clean of prejudices. They can do these things if brought together in one place, if used there to full capacity by responsible people motivated by an intellectual-spiritual curiosity. Such a place is the university; and such an organization of these tools is a communication center.

The Communication Center of the consolidated University of North Carolina was approved by the Board of Trustees of the University in September 1945. It brings together all communication tools for the following purposes: (1) to provide a wider educational and cultural opportunity for more people through the effective use of all tools of communication in planned educational programming; (2) to provide training in the effective use of the tools of communication for educational and professional purposes; and (3) to provide opportunity for research in the effectiveness of these tools as media of educational and mass communication.

*Director, *The Communication Center, University of North Carolina.*

I

To provide a wider educational and cultural opportunity for more people, the Communication Center of the University of North Carolina has been organized under five active divisions:[1] Radio; Photography; Graphic Arts; Utilization and Distribution; and Research. These divisions are concerned with the use of specific tools as follows:

1. *Radio*: live and recorded programs.
2. *Recording*: for study purposes, for radio, for motion pictures, for sound film strips.
3. *Motion Pictures*: silent, sound, and animated.
4. *Still Photography*: slides, film strips, murals, still pictures for educational illustration.
5. *Graphic Art*: charts, maps, brochures, murals, posters, catalogues, cartoons, models, motion picture animation, all illustrated publications.

Their general aims are:

1. To develop each tool as an effective educational medium.
2. To provide facilities in each for the planning, writing, designing, and production of educational and cultural programs and materials.
3. To produce educational and cultural programs and materials for schools, colleges, and universities.
4. To provide training in the educational use, the creative aspects, and the technical operation of all tools.
5. To cooperate with, assist, advise, and produce educational programs and materials for worthy state, civic, and business foundations.
6. To cooperate in every way possible with the press, commercial broadcasters, producers, and distributors.
7. To provide a training center, a central meeting place, and a production workshop for commercial broadcasters, producers, and distributors.

Their specific aims:

1. *For Radio*:
   a. To advise and assist in planning, organizing, developing, and programming a

[1] See the Organizational Chart at the end of this article.

network of educational FM stations to be located at universities, colleges, in school systems, and libraries throughout the State and devoted to the educational and cultural stimulation of all the people of North Carolina.

b. To establish three FM educational stations to serve the people of North Carolina through the consolidated University of North Carolina. These stations, members of the State Network, would be programmed from the studios and transmitters of State College, the Woman's College, and the University at Chapel Hill.

2. *For Utilization and Distribution.*

a. To maintain a central distribution library of educational motion pictures, film strips, slides, educational still photographs, charts, maps, posters, models, illustrated publications, brochures, and recordings.

b. To distribute such materials to schools, colleges, universities, churches, businesses, and adult study groups throughout the State of North Carolina.

c. To conduct workshops in the effective use of communication equipment and materials.

To provide training in the effective use of the tools of communication, the following recommendations have been made:

1. To encourage the establishment of courses of instruction in all fields of communication for training in these fields.
2. To recommend planning toward the establishment of undergraduate departments of Radio, Motion Pictures, Audio-Visual Education, and Speech, which departments may later become combined with Journalism under a School of Communication.
3. To plan toward graduate study in each of the above departments.

To provide opportunity for research in the effectiveness of communication tools as media of educational and mass communication, a Division of Research has been set up. It will work in close cooperation with an already established research agency, the Institute for Research in Social Science. The aims and purposes of the Division of Research are:

1. To conduct scientific research projects in the field of communication.
2. To discover through these projects the effectiveness of all tools of communication as media of educational and mass communication.

II

Such are the plans and purposes of the Communication Ce ter, University of North Carolina. To what extent have these plans been realized?

Radio

Three polycylindrically treated studios (Studio A—45 x 33 x 20; Studio B—16 x 15 x 12; Studio C— x 11 x 9); one master control room—16 x 11 x 9; one recording room—13 x 13 x 12; and one equipment storage room—25 x 13 x 12, are complete, equipped, and ready for operation.

In October, 1947, through the facilities of North Carolina commercial stations, five hours of programming per week will begin. These programs will be educational, cultural, and public relations. Quality rather than quantity in programming will be emphasized and new programs will be added as they prove themselves in laboratory broadcasts.

A small FM relay transmitter will be erected and placed in operation sometime during 1948. At that time this transmitter will relay programs to commercial stations. Later it will beam programs to a larger FM transmitter which will be tied in with a statewide educational FM network. A committee, appointed by the Governor, is now at work surveying the needs for educational radio in North Carolina. This committee will make recommendations to the 1949-50 General Assembly regarding the establishment of a State FM network.

A powerful short wave transmitter

will also be installed in 1948. It will tie in with an organization of "ham" short wave transmitters in North Carolina. It will also beam educational and cultural programs to other countries and will receive programs from other countries for retransmission.

Still Photography

A fully equipped still photographic laboratory is in operation. All types of still photography, film strips (sound and silent), and slides are produced in this lab.

Motion Pictures

A shooting stage (46 x 32 x 20); a projection-rerecording room (30 x 17 x 10); a projection-motion picture control room (32 x 10 x 8); and an animation room (15 x 12 x 18) will be completed and equipped for sound 16mm motion picture production by February 1948. Production of educational motion pictures will begin immediately thereafter.

Utilization and Distribution

A film library has been a part of the University Extension Division since 1938. Since then it has been stocked with $50,000 worth of educational films and projection equipment. Educational films, slides, film strips and recordings have been distributed through it not only to the University but to the public schools of the State as well as to churches and to indutsry. The library has now been enlarged to take over the utilization and distribution functions of the Communication Center. It will operate in a work room (40 x 17 x 12), equipped to stock and distribute commercially produced films, film strips, slides, recordings, models, and graphics, as well as materials produced by the Communication Center. These will be distributed by means of a trucking system.

Instruction

A new Department of Radio has been approved by the faculty of the University. It offers a B.A. degree with a major in Radio. Students in the Department of Radio will assist in the writing, production, and broadcasting of all programs.

Summer workshops for instruction of teachers and commercial radio men and women will be conducted. Throughout the academic year invited guest lecturers will be employed for instruction, conference, and production assistance.

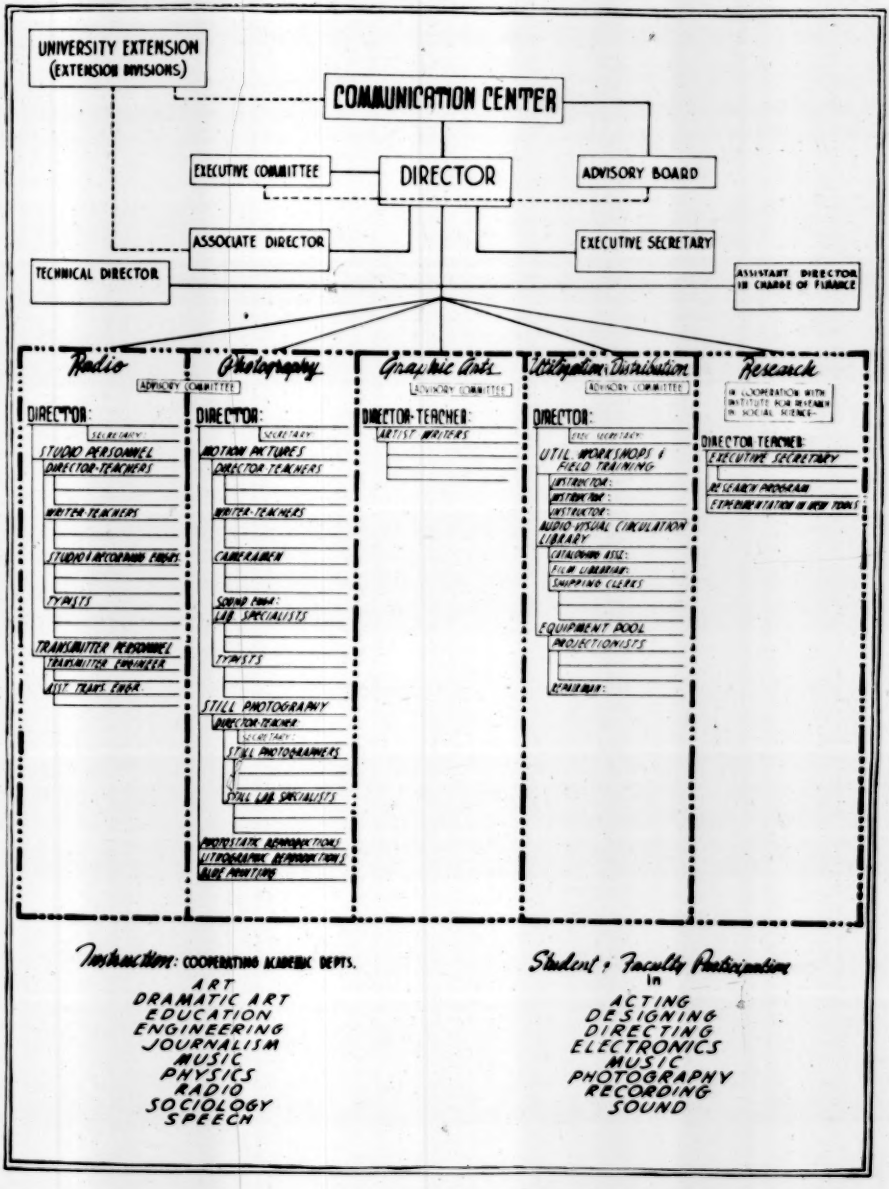
Certain courses in visual communication also have been set up in the curriculum of the University: *Elementary Motion Picture Production; Film Strips and Lantern Slides; Still Photography; News Photography; and Visual Education.*

Research

Two communication research projects are now in the process of negotiation. Both are long range projects. One will attempt to discover the relative effectiveness of radio, motion pictures, and the newspaper as mass media of communication. The other will attempt to discover the relative effectiveness of various forms of presentation within each of the media of communication, including television.

These are only the beginnings. The real job lies ahead, the job of planned programming by responsible people motivated by an intellectual-spiritual curiosity. Only after this is achieved can we begin to realize the full potential of the tools themselves. For the tools are never more important than the use to which they are put.

ORGANIZATIONAL CHART of the COMMUNICATION CENTER



CONTRIBUTIONS FROM THE MILITARY PROGRAMS IN VOICE COMMUNICATIONS

WILLIAM B. McCOARD*

THE major challenge for those doing research and training in the military Voice Communications and Speech Intelligibility programs was: What can be done to help a man "get through" in spite of the obstacles of noise and imperfect gear which distort and destroy speech sounds? Teachers of speech may have occasion to know some of the techniques of speaking that increase intelligibility in noise, for we are entering the era-of-the-airplane, and business and industry are being "wired for sound." More directly, the teacher of speech is faced daily with the paradox of mass education for individual problems. Some of the findings of military study and experience which attempted to solve the problems of speech intelligibility in noise may have use in our civilian training programs. It is the purpose of this paper to try to summarize and indicate some possible applications.

The problems of communication in noise may be more understandable if we recognize that no one hears as much as he thinks he does even when there is little noise. That is, we are continually "filling in"—guessing at sounds and even words we do not hear. A good friend may "mutter in his beard" and yet we have little difficulty understanding him. A stranger may cause us more difficulty until we become adjusted to his style of speaking. An actor or public speaker must speak with much greater clarity, especially while we are becoming accustomed to his style during the first minutes of his speaking. It is interesting that a radio announcer may speak quite differently in an informal conversation than he does before a microphone. This suggests that different levels of intelligibility are required in various situations and conditions—what is understandable speech for one situation may not be intelligible in another. We might say that a child who is just learning to talk has the lowest level of intelligibility requirements when he talks with his mother. Increasingly higher levels of intelligibility are required in the friendly conversation, the classroom with a small class, the classroom with a large group, the public platform and the stage. The increased noises of industry coupled with the special problems of each type of communication equipment present us with more difficult problems of communication. Modern mechanized warfare requires the highest level of intelligibility.

Listening in intense noise, then, is chiefly an exaggeration of the "fill-in" technique used for normal conversation. The problem is, simply, that at each

*Assistant Professor of Public Speaking, University of California. During the war, Mr. McCoard was the training officer in speech intelligibility for U. S. Navy officers and cadets, and for officers and cadets from France, Britain, and all Latin American countries.

Other articles in this series published under the editorship of John C. Snidecor have been:

(1) Steer, M .D., and Hadley, J. M., "The Speech Intelligibility Program in Naval Aviation: Historical Summary," *QJS*, XXXII (1945) pp. 217-228.

(2) Snidecor, J. C., and Mallory, Louis A., "The Selection and Training of Battle Telephone Talkers," *QJS*, XXXII (1946) pp. 367-373.

(3) Mallory, Louis A., and Snidecor, J. C., "Field and Shipboard Training of Battle Telephone Talkers," *QJS*, XXXII (1946) pp. 492-495.

(4) Curry, E. T., "The Speech Training Program for Navy Fighter Director Officers," *QJS*, XXXIII (1947) pp. 209-212.

level of intelligibility it is necessary for the listener to receive sufficient cues to permit him to "guess" at the content of the message, and that as communication becomes more difficult special skills and techniques are required of the speaker and listener if speech, the most important means of communication, is to function.

Aids to Communication in Noise

The following factors and suggestions represent my selection of ideas and techniques that seem most useful as aids to communication when the obstacles are greater than normal.

1. *Use the following speech techniques to aid the listener:*

Speak loud, but don't shout. As noise increases, it is quite natural for one to increase the volume of his voice. This is an effective device; however, one must not try to rise above the interference by shouting, for shouting distorts speech and makes it more difficult to understand. Loud, sustained tones are more readily heard in noise than the characteristic short, sharp sounds of shouting. This brings us to the next point:

Use a moderate tempo; prolong the sounds, especially in important words or phrases. In general, the more difficult it is to communicate, the greater the duration of the sounds should be and the slower the speech. This is especially true for important or key words.

Group words into short phrases—don't talk word-by-word. Any attempt to prolong words and speak slowly will cause a "word consciousness" at first. Without further guidance, a man might easily develop the habit of talking word by word, thus destroying idea units. Phrases are especially important in helping the listener follow the thought.

Emphasize in a steady, natural manner but limit the variation of pitch, loudness, or tempo. Natural melody and rhythm patterns are helpful to intelligibility; however, extreme contrasts are likely to destroy the smooth, sustained style that seems to be most easily interpreted. Unstressed syllables, especially, are likely to disappear. (It will be noted that these instructions are not based on the techniques for skilled speech in normal communication.)

Speak distinctly; work to be understood. Many people have little concept of the requirements for other than conversational speaking. "Work to be understood" seems to be a quickly learned concept and is useful in situations requiring more accurate production of speech sounds.

And in spite of all this, make it sound natural and meaningful. It is generally agreed that while it is necessary to use unusual techniques of speech while talking in noise, it is equally important that the speaker continue to *seem* natural. This may seem like the situation of the irresistible force meeting the impenetrable wall, but it is not. The actor and the public speaker have always used exaggerations and variations from natural speech without seeming unnatural.

2. *Learn to use your particular communication equipment with maximum efficiency.* In intense noise it is necessary to use the equipment in such a manner as to minimize the effect of the ambient (surrounding) noise and emphasize the voice signal.

Speak directly into the mouthpiece, receiver, or microphone with the lips lightly touching it. Tests showed that in airplanes a distance of as little as one-quarter inch reduced the intelligibility score significantly.

Wear earphones directly on the ears. Earphones designed to eliminate ambient noises are best, e.g., the chamois-

covered "doughnut" seal of Model ANB-H-1.

Turn the volume up as high as possible when the voice signal is weak, even though the accompanying noise level becomes painful.

3. *Practice listening in noise.* Many speech sounds are changed or even obliterated by the frequencies or intensity of the ambient noise. It will help (a) to know how sounds are affected by extremes of noise; (b) to know how the procedure phrases or speech melody and articulatory patterns sound; and (c) to practice paying attention to the voice signal and ignoring the noise.

4. *Develop standardized procedures using standardized terminology and pronunciations.* As far as practicable use the words that rank high in intelligibility in noise. Standardized procedure phrases are useful in helping the listener to anticipate and understand the message even though the speech signals may be barely distinguishable. The melody and rhythm patterns become familiar and are recognized even when individual sounds or words are lost. The brevity permitted by standardized phraseology is another important factor. For example, "Say again" quickly says what ordinarily takes a longer, more involved request.

Contributions to Educational Policies and Procedures in Speech

Many of the teaching programs in the military services were widely acclaimed for their remarkable accomplishments. Much of the rapid learning was due to the unusual motivation based upon (1) the urgency of the situation, (2) the controlled, concentrated study, and (3) the clarification of goals. The motivation was not limited to the students; instructors were also challenged, and in some cases they developed programs and procedures that made for skilled teaching. The following ideas are not new but their significance in the military program warrants our focusing renewed and constant attention on them in the civilian training program. The following points have been important in producing better results:

1. *Clarify goals.* Awareness of the problem was as helpful to instructors as to students. The emphasis was on practical ends, which permitted simplification of objectives and made for efficiency of learning. Goals in civilian training may of necessity have greater scope, but this does not mean that they must be obscure. Too, there is much drill work in civilian programs that could profit by simplification and directness.

2. *Demonstrate*: Use models, charts, movies, and recordings. This certainly is not a new point, but the results produced by imagination (and an "unlimited" budget) warrant emphasis. One separate government department in Washington, D. C., was developed for the express purpose of developing special devices for training and demonstration. Also, at most of the major training camps and bases new illustrative methods were constantly being developed and used. The importance of the old principle "show as well as tell" was re-emphasized in an impressive manner.

3. *Practice.* In developing speech skills there should be provision for a minimum of theory and a maximum of practice. Moreover, the practice should be under circumstances that demand the desired response. For example, the most successful training for speaking in noise was done by having the practice carried

on in the presence of noise simulating actual conditions.

4. *Make use of modern electronic developments.* Most of those working in speech are keenly aware of this point. Lack of imagination and/or lack of budget hold many departments in a pre-electricity status.

Recording apparatus. The new types of recorders make it possible to serve groups and individuals efficiently. It is on the group level that the military forces made the greatest developments. At NAS Corpus Christi, for example, it was arranged so that each men could make an initial test record as he began the training. This was made on a permanent disc, as was the final test. It was also found useful to have magnetic recorders of various types. Those with spools of wire permitted longer recordings for such purposes as recording special lectures for frequent repetition. The models designed to record in airplanes provided much useful material for class and research. Perhaps the models most useful in training classes were the magnetic tape recorders that record about a minute of practice. These were efficient, and permitted large groups to get "individual" practice, as shown under No. 5 below.

Noise generators were developed which could reproduce the volume and frequency spectrum of any military apparatus. Such a generator might have use as a motivator for those who speak too softly. We know that most people will tend to increase volume as the volume of ambient noise increases; use of controlled amounts of noise in practice sessions might have value. Also, it might have a place in some public speaking classes to suggest the competition faced by speakers at luncheons or in large halls.

Volume indicators and other sound analyzers. A visual check is useful to corroborate the teacher's criticisms and also to guide practice. The VU meters, especially, may have a practical place in a speech class.

5. *Utilize efficient group techniques and procedures.* We are primarily dealing with the education of groups of people; yet the speech of each person is an individual problem. The military faced this same paradox. Various procedures were established. At NAS Corpus Christi, for example, the training room was equipped to handle 80 men at a time. Each place had a microphone and headset. These were wired so that (1) the entire group of 80 could listen to the principal instructor; (2) groups of 40 could listen to separate instructors; (3) 10 men in a row could practice under the assistant instructors. Each row of 10 had a magnetic tape recorded at the head of the row. The assistant instructor or the man in the first position could operate the machine while each man in the row practiced his exercises, after which the entire row could listen to the criticisms given.

It is possible that voice and diction classes, speech correction clinics, and foreign dialect classes might efficiently utilize similar training setups. A remarkable feature is the feeling of great personal contact and intimacy with the instructor. One hears only the speech signals coming through the earphones, and since only the individual pressing his mike button can be heard, the speaker gets a feeling of confidence and contact with the instructor. This motivates efficient practice.

6. *Use teaching assistants.* Schools having graduate students and speech clinics have made use of teaching assist-

ants. The idea can be used in any classes where there are goals specific enough to permit a clear understanding of what is wanted. After the programs were set up and the procedures were established, the military forces found it possible and profitable to train teaching assistants from personnel with no speech background. Black[1] reported that inexperienced teachers could produce satisfactory results after one week's indoctrination.

7. *Use experimental methods in arriving at teaching methods and content of courses.* One of the first and most important truths re-emphasized in military training and research was: We must not accept as a fact that which has not been proved. Again this is not a new point, but was demonstrated in such a manner as to warrant new attention. For example, confidently-held opinions as how-to-do-it are not always reliable in guiding oneself. Black said, "By assumption, increased intelligibility might be expected to follow (1) experience in communicating in flight, or (2) classes in which students spoke and listened at will over electrical communication equipment in noise, or (3) practice with voice recording-reproducing equipment. . . . In turn, all were relatively ineffective in producing improvements in intelligibility."[2] Even more surprising was the experience he reported in which professional speech teachers using their best guesses regarding the content and methods of teaching communication did not produce significant improvement over a control group—even though the best guesses "took into account the recommendations of flying instructors, experience of other laboratories, and earlier experience with communication problems over service equipment."[3] While goals in civilian training are usually broader and more varied, we cannot overlook the fact that our "best guesses" may not be as good as we have let ourselves believe.

Black reports another illustration of the advantage of using the experimental method. In the first courses, ten hours of training did not increase the intelligibility scores significantly over a control group. However, after course content and methods of presentation were determined by the experimental method, three hours of training produced satisfactory changes.

Course content and methods of presentation must be examined carefully. In a field that has accepted best guesses for truth, we have a striking demonstration that techniques of research can profitably be applied in determining the relevancy of materials and the values of methods of presentation.

Conclusion

The military forces faced communication problems that required specialized training in voice communication and speech intelligibility. Experimentation and testing programs produced materials and procedures that helped solve the problems. It is usually difficult and dangerous to generalize from one situation to another. However, the military forces faced speech problems which are comparable in ways to some civilian training problems. Too, the problems of talking in noise are not completely divorced from practical civilian speech training, for airplanes are flying further and control towers are getting busier; through the use of public address sys-

[1] John W. Black, "Effects of Voice Communication Training," *Speech Monographs*, XIII (1946), 68.

[2] *Ibid.*, p. 64.

[3] *Op. cit.*, p. 65.

tems management can talk with workers in the factories without stopping the machines; railroad-callers are struggling with the problems of station acoustics; business men are using interoffice "squawk-boxes" with doubtful efficiency; telephone girls are receiving special training to help them with the particular problems imposed by their equipment; and the police no longer have a monopoly on radio telephones in automobiles. Some of the solutions for improving speech communication in noise may be useful in a civilian world.

THE FORUM

To the Editor:

In March of this year the world has been celebrating the 100th anniversary of the birth of a man whose invention has brought human beings around the globe into such startling and instant communication with each other as to inaugurate a new era in human relations—Alexander Graham Bell. The facts of his life and of his invention are too well known to us all to need repetition here; I merely wish to call attention to the fact that teachers of speech owe a great debt to him and to the great industry which has come from his invention. I wish to point out that Bell was a speech scientist, a speech expert, and a speech student, in a day when research in our field was almost if not entirely nonexistent.

Briefly, here are the main events of the story as I see it from our angle. His father, Melville Bell, "was the foremost authority of his day on the human voice. His lectures were known around the world. He was the author of 26 textbooks and charts on speech. He had devised a system known as Visible Speech, particularly to help the deaf. He was the last word on phonetics." (*Pathfinder*, March 12, 1947). Graham Bell was exposed to all this, and at 16 years of age began to experiment with his pet dog in the production of sounds through the control of the dog's tongue and the manipulation of the beast's vocal "chords." Three years later, reading Helmoltz's "Sensations of Tone," he mistranslated the German to understand that the German physicist had succeeded in telegraphing vowel sounds over a wire. Meantime, he had spent hours practicing on the piano and observing certain phenomena about that instrument; in particular, the fact that "if he sang into the sound box when the strings were not damped, some of the strings would respond to his voice." Adapting Helmholtz's misunderstood idea, "he reasoned that if a 'harp' transmitter could be built with enough strings or reeds so placed as to vibrate above a magnet, it would be possible—in theory, of course—to pick up the sound of the human voice" (*Ibid.*) The details of the story from this time until March 10, 1876, when Graham Bell's voice traveled over the wire to his assistant in the next room, I shall not repeat. It is to be noted that in 1874, Graham Bell became Professor of Vocal Physiology at Boston University; that he was not only working at helping the deaf, but constantly experimenting with the transmission of the human voice. To the enthusiastic zeal of this young speech research student, we owe a very definite debt. To the laboratories which bear his name we, during the years when college speech laboratories were few or ill-equipped, also owe a great deal.

JOHN H. FRIZZELL,
The Pennsylvania State College

To the Editor:

Students of the history of rhetorical theory will be interested to know that the Cornell University Library now owns the only copy in this country of the 1553 edition of Thomas Wilson's *Arte of Rhetorique*.

RUSSELL H. WAGNER,
Cornell University

REPORT OF THE EXECUTIVE SECRETARY

Following the close of business on June 30, 1947, the Executive Secretary and Finance Committee asked the Williams-Romack Company of Columbia, Missouri, Accountants and Auditors, to audit the books and records of the Speech Association of America. The following schedules have been prepared by Mr. Jay A. Williams, public accountant, in behalf of this firm.

ASSETS

(As of June 30, 1947)

Current Assets:		
Petty Cash		$ .70
Cash in Bank:		
Boone County Natl. Bank	$3,456.44	
Exchange Natl. Bank —Reserve Fund	561.28	4,017.72
Accounts Receivable		770.90
U. S. Bonds—Cost		2,106.50
Merchandise Inventory		4,937.25
Stamps		20.04
Total Current Assets		$11,853.11
Fixed Assets:		
Office Equipment	$ 1,959.81	
Less Reserve for Depreciation	194.21	
Net Fixed Assets		$ 1,765.60
Other Assets:		
Office Supplies	$ 527.46	
Stationery	648.12	
Total Other Assets		$ 1,175.58
Total Assets		$14,794.29

INCOME AND DISBURSEMENTS

July 1, 1946 to June 30, 1947

Income:		
Membership:		
Regular	$11,424.01	
Sustaining	2,993.25	$14,417.26
Monographs		2,905.72
Directory		1,324.25
Bulletins		28.55
Miscellaneous Copies		1,888.54
Placement Service		2,407.00
Advertising:		
Quar. Jour.	$ 4,065.40	
Directory	1,079.00	5,144.40
Convention Receipts		1,768.00
Convention Exhibits		103.00
Miscellaneous		60.73
Total Income		$30,047.45
Less Commissions		673.88
Total		$29,373.57

Disbursements:		
Publications:		
QUARTERLY JOURNAL	$ 6,800.46	
Monographs	1,571.57	
Directory	883.76	
Special Printing	941.90	
Repurchases of Old Copy	44.60	
Total		$10,242.19
Mimeographing and Miscellaneous Printing:		
Stationery	$ 860.65	
New Solicitation	159.75	
Renewals	282.91	
Placements	233.06	
Convention	626.47	
Sustaining Members	28.50	
Total		$ 2,191.34
Postage and Distribution		$ 1,585.68
Clerical		$ 5,854.53
Officers and Committees:		
Executive Vice-President	$ 1,100.00	
President 1946	30.00	
Vice-President 1946	69.16	
Executive Secretary	557.35	
Editing Quarterly Journal	151.82	
Secondary School Committees	71.51	
Contemporary Public	7.25	
Finance	118.06	
American Public Address	15.00	
Total		$ 2,120.15
General Disbursements:		
Bank Charges	$ 83.68	
Binding	521.25	
Office Expense	972.95	
American Council on Education	100.00	
Convention Refund	2.50	
A.S.C.A. Share of Convention Fees	441.68	
State and Regional Association Dues	139.00	
A.E.T.A. Share of Convention Fees	215.85	
Purchase of U. S. Bond	500.00	
Refunds	53.25	
Insurance	165.00	
Convention Expense	1,138.53	
Miscellaneous	2.00	
Total		$ 4,335.69
Total Disbursements		$26,329.58
EXCESS INCOME OVER DISBURSEMENTS		$ 3,043.99

THE FORUM

To the Editor:

In March of this year the world has been celebrating the 100th anniversary of the birth of a man whose invention has brought human beings around the globe into such startling and instant communication with each other as to inaugurate a new era in human relations —Alexander Graham Bell. The facts of his life and of his invention are too well known to us all to need repetition here; I merely wish to call attention to the fact that teachers of speech owe a great debt to him and to the great industry which has come from his invention. I wish to point out that Bell was a speech scientist, a speech expert, and a speech student, in a day when research in our field was almost if not entirely nonexistent.

Briefly, here are the main events of the story as I see it from our angle. His father, Melville Bell, "was the foremost authority of his day on the human voice. His lectures were known around the world. He was the author of 26 textbooks and charts on speech. He had devised a system known as Visible Speech, particularly to help the deaf. He was the last word on phonetics." (*Pathfinder*, March 12, 1947). Graham Bell was exposed to all this, and at 16 years of age began to experiment with his pet dog in the production of sounds through the control of the dog's tongue and the manipulation of the beast's vocal "chords." Three years later, reading Helmoltz's "Sensations of Tone," he mistranslated the German to understand that the German physicist had succeeded in telegraphing vowel sounds over a wire. Meantime, he had spent hours practicing on the piano and observing certain phenomena about that instrument; in particular, the fact that "if he sang into the sound box when the strings were not damped, some of the strings would respond to his voice." Adapting Helmholtz's misunderstood idea, "he reasoned that if a 'harp' transmitter could be built with enough strings or reeds so placed as to vibrate above a magnet, it would be possible—in theory, of course—to pick up the sound of the human voice" (*Ibid.*) The details of the story from this time until March 10, 1876, when Graham Bell's voice traveled over the wire to his assistant in the next room, I shall not repeat. It is to be noted that in 1874, Graham Bell became Professor of Vocal Physiology at Boston University; that he was not only working at helping the deaf, but constantly experimenting with the transmission of the human voice. To the enthusiastic zeal of this young speech research student, we owe a very definite debt. To the laboratories which bear his name we, during the years when college speech laboratories were few or ill-equipped, also owe a great deal.

JOHN H. FRIZZELL,
The Pennsylvania State College

To the Editor:

Students of the history of rhetorical theory will be interested to know that the Cornell University Library now owns the only copy in this country of the 1553 edition of Thomas Wilson's *Arte of Rhetorique.*

RUSSELL H. WAGNER,
Cornell University

REPORT OF THE EXECUTIVE SECRETARY

Following the close of business on June 30, 1947, the Executive Secretary and Finance Committee asked the Williams-Romack Company of Columbia, Missouri, Accountants and Auditors, to audit the books and records of the Speech Association of America. The following schedules have been prepared by Mr. Jay A. Williams, public accountant, in behalf of this firm.

ASSETS

(As of June 30, 1947)

Current Assets:		
Petty Cash		$ .70
Cash in Bank:		
Boone County Natl. Bank	$3,456.44	
Exchange Natl. Bank —Reserve Fund	561.28	4,017.72
Accounts Receivable		770.90
U. S. Bonds—Cost		2,106.50
Merchandise Inventory		4,937.25
Stamps		20.04
Total Current Assets		$11,853.11
Fixed Assets:		
Office Equipment	$ 1,959.81	
Less Reserve for Depreciation	194.21	
Net Fixed Assets		$ 1,765.60
Other Assets:		
Office Supplies	$ 527.46	
Stationery	648.12	
Total Other Assets		$ 1,175.58
Total Assets		$14,794.29

INCOME AND DISBURSEMENTS

July 1, 1946 to June 30, 1947

Income:		
Membership:		
Regular	$11,424.01	
Sustaining	2,993.25	$14,417.26
Monographs		2,905.72
Directory		1,324.25
Bulletins		28.55
Miscellaneous Copies		1,888.54
Placement Service		2,407.00
Advertising:		
Quar. Jour.	$ 4,065.40	
Directory	1,079.00	5,144.40
Convention Receipts		1,768.00
Convention Exhibits		103.00
Miscellaneous		60.73
Total Income		$30,047.45
Less Commissions		673.88
Total		$29,373.57

Disbursements:		
Publications:		
QUARTERLY JOURNAL	$ 6,800.46	
Monographs	1,571.57	
Directory	883.76	
Special Printing	941.90	
Repurchases of Old Copy	44.60	
Total		$10,242.19
Mimeographing and Miscellaneous Printing:		
Stationery	$ 860.65	
New Solicitation	159.75	
Renewals	282.91	
Placements	233.06	
Convention	626.47	
Sustaining Members	28.50	
Total		$ 2,191.34
Postage and Distribution		$ 1,585.68
Clerical		$ 5,854.53
Officers and Committees:		
Executive Vice-President	$ 1,100.00	
President 1946	30.00	
Vice-President 1946	69.16	
Executive Secretary	557.35	
Editing Quarterly Journal	151.82	
Secondary School Committees	71.51	
Contemporary Public	7.25	
Finance	118.06	
American Public Address	15.00	
Total		$ 2,120.15
General Disbursements:		
Bank Charges	$ 83.68	
Binding	521.25	
Office Expense	972.95	
American Council on Education	100.00	
Convention Refund	2.50	
A.S.C.A. Share of Convention Fees	441.68	
State and Regional Association Dues	139.00	
A.E.T.A. Share of Convention Fees	215.85	
Purchase of U. S. Bond	500.00	
Refunds	53.25	
Insurance	165.00	
Convention Expense	1,138.53	
Miscellaneous	2.00	
Total		$ 4,335.69
Total Disbursements		$26,329.58
EXCESS INCOME OVER DISBURSEMENTS		$ 3,043.99

PROGRAM

ANNUAL CONVENTION

SPEECH ASSOCIATION OF AMERICA
AMERICAN SPEECH CORRECTION ASSOCIATION
AMERICAN EDUCATIONAL THEATRE ASSOCIATION
NATIONAL UNIVERSITY EXTENSION ASSOCIATION, COMMITTEE ON DEBATE MATERIALS
WESTERN SPEECH ASSOCIATION

HOTEL UTAH
Salt Lake City
December 29, 30, 31, 1197

PROGRAM NOTES

The officials of the cooperating associations have prepared the following program, printed in this issue of the JOURNAL for the information of members. A more complete program, carrying lists of officials, additional convention registration data, and information about convention features, will be mailed early in December.

The Hotel Utah is the official convention hotel. Reservations should be made immediately. Write Hotel Utah, Salt Lake City. Indicate that you are attending this convention.

On another page is given the schedule of the special trains leaving Chicago and Salt Lake City. Write or wire Loren D. Reid, University of Missouri, Columbia, for reservations. Special cars and rates have also been secured from Los Angeles, San Francisco, and Portland. Write Alonzo Morley, Executive Secretary WSA, Brigham Young University, Provo, Utah, for reservations on these special cars.

Alumni luncheons are being scheduled for Monday noon and are in charge of George Adamson of the University of Utah.

Local arrangements are in charge of an active committee headed by Wallace A. Goates of the University of Utah. They will include sight-seeing trips and many features to make this a memorable convention.

The Messiah is presented in the Mormon Tabernacle Sunday noon preceding the opening of the Convention. The Oratorio Society is reserving 250 seats for those of our number who can come early to enjoy this famed musical production. The Tabernacle seats 10,000.

The Association Reception Monday afternoon in the historic Lion House, near the Hotel Utah, is for all members of all the convening Associations. This former home of Brigham Young contains many of the original furnishings. It provides an historical setting for this informal social hour.

The schedules of special trains leaving for the Convention from St. Louis and Chicago have already been announced by direct circulars. Any who may have failed to receive this detailed information should write Executive Secretary Loren D. Reid, Speech Association of America, University of Missouri, Columbia, Missouri.

Convention headquarters will be at the Hotel Utah. This is the finest and largest hotel between Omaha and San Francisco. Its facilities are splendid in every way. Dining service is excellent. You will be delighted both by its high quality and its comparatively low cost.

Salt Lake City has an amazing number of points of interest. It is a beauty spot in winter as well as in summer. None of our members will wish to miss this rare opportunity to become better acquainted with this fascinating area at the end of its Centennial Year of celebration. You will say that our Convention has never had more hospitable hosts.

In the true spirit of western cordiality and cooperation the Western Speech Association has cancelled its usual Thanksgiving convention in order to meet with the Speech Association of America and the other cooperating associations at Salt Lake City.

Note the WSA breakfast Monday morning and the dinner and business meeting Tuesday evening. Many sessions of the SAA program have been prepared in whole or in part by the WSA.

PROGRAM
SPEECH ASSOCIATION OF AMERICA
including program of
WESTERN SPEECH ASSOCIATION

All degrees and titles of association members are omitted.

Definite time limits have been placed on both general and sectional meetings and speakers will be expected to remain strictly within the time limits indicated.

Sunday, December 28

9:00 Meeting of Executive Council, SAA
1:00 Meeting of committees

Monday, December 29

7:30 WSA breakfast
Reports of Officers of the Association
Vice-President, Margaret Letzter
Executive Secretary, Alonzo Morley
Editor *Western Speech*, Norman Freestone
Forensic Coordinator, Roy D. Mahaffey

GENERAL SESSION

Joint meeting with the American Educational Theatre Association, the American Speech Correction Association, the Western Association, and the Committee on Debate Materials of the National University Extension Association.

9:00 a.m.—Lafayette Ballroom

Presiding: Magdalene E. Kramer, President, Speech Association of America
9:00 Address of Welcome, Herbert S. Maw, Governor of Utah
9:30 "We Hold These Truths to be Self-evident," but Are They? Robert D. Clark, Western Speech Association
9:50 Address, Herbert Koepp-Baker, President, American Speech Correction Association

10:10 The Role of Speech in Education—Re-evaluation, Magdalene E. Kramer, President, Speech Association of America
10:30 American Theatre 1948, C. R. Kase, President, American Educational Theatre Association
11:00 Business Meeting of the SAA
Report of the Executive Council and officers, by the President
Election of Nominating Committee
Election of Officers for 1948.

ALUMNI LUNCHEONS
12:15 p.m.

SECTIONAL MEETINGS
2:00-3:45 p.m.

THEATRE IN COMMUNITY LIFE
Meeting planned by AETA
2:00 p.m.—Roof Garden
Chairman: Frank M. Whiting, University of Minnesota
2:00 The Theatre in Mormon Community Life, Joseph F. Smith, University of Hawaii
2:20 The University Theatre in Community Life, Glenn Hughes, University of Washington
2:40 The Children's Theatre in Community Life, Virginia Lee Comer, Association of the Junior Leagues of America
3:00 The Civic Theatre in Community Life, Gilmor Brown, Pasadena Community Playhouse
3:20 Discussion

ELEMENTARY SCHOOL SPEECH
2:00 p.m.—Pioneer Room
Chairman: Margaret Parret, Children's School, Illinois State Normal University
2:00 What Constitutes a Feasible General Elementary School Speech Program? Harlen Adams, Chico (Calif.) State College
2:20 The Relationship of Speech to the Reading Readiness Program in the Primary Grades, C. C. Trillingham, County Superintendent of Schools, Los Angeles
2:40 Choral Reading Demonstration
3:20 The Place of Creative Dramatics

SECONDARY SCHOOL SPEECH
2:00 p.m.—President's Room
(Program still in process)

ADMINISTRATION OF COLLEGE DEPARTMENTS AND SCHOOLS
2:00 p.m.—Gold Room
Chairman: Gerald E. Marsh, University of California

CONTRIBUTIONS OF SPEECH TO INDUSTRIAL TRAINING PROGRAMS
2:00 p.m.—Jade Room
Chairman: Richard C. Reager, Rutgers University

SECTIONAL MEETINGS
4:00-5:30 p.m.

VOICE IMPROVEMENT
4:00 p.m.—President's Room
Chairman: G. E. Densmore, University of Michigan

CONTEMPORARY PUBLIC ADDRESS
4:00 p.m.—Jade Room
Chairman: Alan H. Monroe, Purdue University

READING HOUR
4:00 p.m.—Roof Garden
Chairman: Mrs. Alethea Smith Mattingly, University of Arizona

RECEPTION
5:30 p.m.—The Lion House
All members, including families and friends, of the convening associations are cordially invited to meet their officers and colleagues in the gracious informality of the Lion House, a half block from the Hotel Utah.

GENERAL SESSIONS

JOINT SESSION WITH AND SPONSORED BY THE NUEA COMMITTEE ON DEBATE MATERIALS
8:00 p.m.—Jade Room
Debate on the proposition: Resolved: That the federal government should require arbitration of labor disputes in all basic American industries.

MUTUAL IMPROVEMENT ASSOCIATION DEMONSTRATION
9:00 p.m.—Lafayette Ballroom
Members from other states who may not know intimately of this great youth program will find challenge and inspiration here. The extent to which dramatics, debate, discussion, extemporaneous speaking, and other activities are utilized in this practical youth program has real significance for all educators and workers with youth everywhere.

Tuesday, December 30

GENERAL SESION
(Under auspices of WSA)

SPEECH SPECIALISTS LOOK AT OTHER AREAS THAN THEIR OWN
9:00 a.m.—Lafayette Ballroom
Chairman: Robert D. Clark, President, Western Speech Association
9:00 A Dramatist Looks at Public Address John Dolman, Jr., University of Pennsylvania
9:20 A Speech Correctionist Looks at Drama Virgil A. Anderson, Stanford University
9:40 A Rhetorician Looks at Speech Correction, Horace G. Rahskopf, University of Washington
10:00 Interrogation by other specialists

SECTIONAL MEETINGS
(Under auspices of WSA)
10:45-11:50 a.m.

FORENSICS
10:45 a.m.—Pioneer Room
"The Forensic Experience and the Student"
Chairman: Roy D. Mahaffey, Forensics Coordinator, WSA
Dallas Dickey, University of Florida
Alan Nichols, University of Southern California
(Other speakers to be added)

SOCIO-DRAMA
10:45 a.m.—Room to be announced
"Socio-Psychodrama in Speech Education"
Chairman: Elwood Murray, School of Speech, University of Denver
Sociodrama as Community Therapy, Bert Hansen, University of Denver
Action Guidance, Dr. Robert Haas, Associate Director, Pacific Coast Institute of Intercultural Education, Los Angeles

Psychodramatic Approach to Speech Personality, Dr. J. L. Moreno, Director, Institute of Psychodrama, New York
Use of Sociodrama and General Semantics as a Laboratory Method in the Social Sciences, Elwood Murray, University of Denver
Functionalizing Debate through Sociodrama, Milton Dickens, University of Southern California

INTERPRETATION
10:45 a.m.—Junior Ballroom
Chairman: Charles Frederick Lindsley, Occidental College

ORGAN RECITAL AT THE TABERNACLE
(Across street from Hotel Utah)
12:00 noon until 1:00 p.m.

JOINT LUNCHEON OF ALL CONVENING ASSOCIATIONS
1:00 p.m.—Lafayette Ballroom
Outstanding program which cannot yet be announced
Tickets for the luncheon must be purchased before 4:00 p.m. on Monday, December 29, at the Information Desk

SECTIONAL MEETINGS
2:45-4:25 p.m.

RHETORIC
2:45 p.m.—Room to be announced
Chairman: Russell H. Wagner, University of Virginia

SPEECH CORRECTION AND AURAL REHABILITATION—NATIONAL, STATE, AND CITY PROGRAMS
(Joint session with and sponsored by ASCA)
2:45 p.m.—Junior Ballroom
Chairman: Alonzo J. Morley, Brigham Young University

MEETING OF TAU KAPPA ALPHA
2:45 p.m.—Gold Room

SECTIONAL MEETINGS
(Sponsored by WSA)
4:30-6:00 p.m.

SEMANTICS
4:30 p.m.—President's Room
"Semantics in Speech Education"
Chairman: Joseph H. Baccus, University of Redlands
Talk My Language, Charles Redding, University of Southern California
The Responsibility of the Speaker to be Aware of the Relationship between Word and Experience, Elwood Murray, University of Denver
Is Meaning Enough? Jeanette Anderson, Rockford College
Discussants: W. A. Dahlberg, Unversity of Oregon; W. Arthur Cable, University of Arizona; (others to be named)

JUNIOR COLLEGE
4:30 p.m.—Gold Room
"Speech Objectives in the Junior College in Relation to other subjects and to Higher Education"
Chairman: Mrs. Irene Sage Peters, Pasadena Junior College
Members of Symposium: Miss Helen Nelson, Colorado Women's College, Denver, Colorado; J. W. Kuhlman, Editor, *The Persuader*; Roy C. McCall, University of Oregon

READING HOUR
4:30 p.m.—Junior Ballroom
Chairman: T. Earl Pardoe, Brigham Young University

WESTERN SPEECH ASSOCIATION DINNER AND BUSINESS MEETING
6:30 p.m.
Instrumental and Vocal Music
Toastmaster, Alan Nichols, University of Southern California
Address: "The Radio Audience Talks Back," James H. McBurney, Northwestern University
Business Session

DRAMATIC PRODUCTION
(Play not yet selected)
8:30 p.m.
Director: C. Lowell Lees, University of Utah
Tickets will be available at the Information Desk

Wednesday, December 31

GENERAL SESSION
THE FUTURE OF OUR FIELDS
9:00 a.m.—Lafayette Ballroom
Presiding: Magdalene Kramer, President, Speech Association of America
Speakers: Kenneth McGowan, University of California at Los Angeles
Address, "Speech Activities at Work in a Community MIA Pattern," (speaker not yet selected)

SECTIONAL MEETINGS
10:45-Noon

VISUAL AND AUDITORY AIDS
10:45 a.m.—Junior Ballroom
Sponsored by the joint committee of SAA, AETA, and ASCA; for the SAA: Gladys Borchers, University of Wisconsin

DEBATE IN U. S. HISTORY
10:45 a.m.—Pioneer Room
Chairman: Roy McCall, University of Oregon

RESEARCH
10:45 a.m.—Gold Room
Chairman: Howard Gilkinson, University of Minnesota

ASCA LUNCHEON
LUNCHEON FOR OLD AND NEW AETA COUNCIL
12:15 p.m.

FINAL SAA BUSINESS SESSION
1:30 p.m.—Junior Ballroom
Presiding: Magdalene Kramer, President, Speech Association of America

CONCLUDING PANEL SESSIONS
2:00-4:00 p.m.

FORUM PANEL ON COMMUNICATIONS
2:00 p.m.—Junior Ballroom
Chairman: Frederick Sorenson, University of Denver
Four speakers will represent four types of Communications programs: Skills, Reading-skill-centered, Ideas-centered, and Nervous-system-centered. Four critics, representing both favorable and adverse viewpoints, will then open the discussion.

FORUM PANEL ON RADIO—ITS FUTURE IN EDUCATION
2:00 p.m.—Jade Room
Participants to be announced later

PROGRAM
AMERICAN EDUCATIONAL THEATRE ASSOCIATION

Sunday, December 28

MEETING OF AETA ADVISORY COUNCIL
8:00 p.m.

Monday, December 29

JOINT SESSION WITH SAA, ASCA, and WSA
9:00 a.m.—Lafayette Ballroom

Presiding: Magdalene E. Kramer, President, Speech Association of America

9:00 Address of Welcome, Herbert S. Maw, Governor of Utah
9:30 "We Hold These Truths to be Self-evident," but Are They? Robert D. Clark, President, Western Speech Association
9:50 Address, Herbert Koepp-Baker, President, American Speech Correction Association
10:10 The Role of Speech in Education—Re-evaluation, Magdalene E. Kramer, President, Speech Association of America
10:30 American Theatre 1948, C. R. Kase, President, American Educational Theatre Association

PROBLEMS AND METHODS IN ACTING
10:45-12:00 Noon—Jade Room

Chairman: Campton Bell, University of Denver

10:45 The Contribution of the Acting Course to a General Educational Program, Fenton McKenna, San Francisco State College
11:00 Acting as an Art and Profession, David B. Itkin, De Paul University
11:15 Acting for the Lyric Theatre, Stuart Chenoweth, American Theatre Wing
11:30 Discussion

THEATRICAL RESEARCH
10:45-12:00 Noon—President's Room

Chairman: John H. McDowell, Ohio State University

10:45 Community Integration Through Sociodrama, Bert Hansen, University of Montana
11:00 Research: A Key to Progress, Burton W. James, Seattle Repertory Playhouse
11:15 The Educational Theatre Finds Significance in The Professional Theatre's Decline, Hubert C. Heffner, Stanford University
11:30 Discussion

LUNCHEONS
12:15 p.m.

College and University luncheons, as arranged. Tickets on sale at the Information Desk

THEATRE IN COMMUNITY LIFE
Joint Meeting with SAA
2:00-3:45 p.m.—Roof Garden

Chairman: Frank M. Whiting, University of Minnesota

2:00 The Theatre in Mormon Community Life, Joseph F. Smith, University of Hawaii
2:20 The University Theatre in Community Life, Glenn Hughes, University of Washington
2:40 The Children's Theatre in Community Life, Virginia Lee Comer, Association of the Junior Leagues of America
3:00 The Civic Theatre in Community Life, Gilmor Brown, Pasadena Community Playhouse
3:20 Discussion

MEETINGS OF WORK-PROJECT COMMITTEES
4:00-5:15 p.m.

Audio-Visual Materials—Gold Room
Children's Theatre—Pioneer Room
College and University Theatre—Pioneer Room
Contests, Festivals, and Conferences—Gold Room
Manuscript Play Project—Room to be announced
New Plays—Room to be announced
Theatre Research—Pioneer Room
Theatre in Secondary Schools—Gold Room
Theatre Architecture—Room to be announced

(This period is designed to give every committee an opportunity to meet for the discussion of its plans and to approve the report to be submitted at the Business Meeting on Tuesday. Since these committees are responsible for the active work of the organization, each conferee should attend the meeting of the committee which most interests him, and should become identified with its activities.)

THE AMERICAN THEATRE SCENE
AETA GENERAL SESSION

Chairman: Horace W. Robinson, University of Oregon

8:00 Report from ANTA
8:10 Radio Looks to the Theatre, Donald Hargis, University of Michigan
8:30 Report from NTC
8:40 Film—An Extension of the Theatre into Education, Kenneth Macgowan, University of California at Los Angeles
9:00 A Resident Acting Company in a University Theatre, A. Nichols Vardac, Stanford University
9:10 Should the University Theatre be a State Theatre? Burton W. James, Seattle Repertory Playhouse
9:30 The Try-Out Theatre Idea, George Savage, University of Wisconsin
9:45 Report from AETA, C. R. Kase, President

Tuesday, December 30

THE HIGH SCHOOL THEATRE
9:40-10:40 a.m.—Jade Room

Chairman: Ernest Bavely, The National Thespian Society, Cincinnati, Ohio

9:00 A Report on the AETA Secondary School Committee Project (Basic Program in Dramatic Arts for Senior High Schools), from the Chair
9:20 Basic Program in Dramatic Arts for Junior High Schools, Elmer S. Crowley, Principal, O. E. Bell Junior High School, Idaho Falls, Idaho
9:40 The High School Dramatic Arts Program as it Stands Today—An Appraisal, G. Harry Wright, Kent State University
10:00 Social and Educational Needs for a Basic Program in Dramatic Arts at the

High School Level, George L. Lewis, Secondary Training School, Brigham Young Univeristy
10:20 Discussion

NEW PLAYS AND THE MANUSCRIPT PLAY PROJECT
9:00-10:40 a.m.—President's Room
Chairman: George Blair, University of Chicago
9:00 Some Suggested Guides to Choosing Quality MPP Plays, Fredric Plette, Northwestern State College of Louisiana
9:15 Director and Playwright Meet, William Clayton Kauffman, Occidental College
9:30 The Proof in the Playwright's Pudding, George McCalmon, Carnegie Institute of Technology
9:45 A Report on MPP—Past, Present, and Future, from the Chair
10:00 Discussion

RECENT TECHNICAL DEVELOPMENTS
10:45-12:00 Noon—Gold Room
Chairman: Lee Mitchell, Northwestern University
10:45 Theatre Costume and the Time-Spirit, Lucy Barton, University of Texas
11:00 Recent Developments in Stage Lighting, Hunton D. Sellman, San Diego State College
11:15 Recent Developments in Theatre Architecture, Horace W. Robinson, University of Oregon
11:30 Comment and discussion: Melvin R. White, University of Wyoming, A. Laurence Mortensen, University of Oklahoma

AUDIO-VISUAL MATERIALS AS THEATRE TEACHING AIDS
10:45-12:00 Noon—Roof Garden
Chairman: Frank Neusbaum, The Pennsylvania State College
10:45 Motion Pictures in the Teaching of Acting, William Ireland Duncan, Western College
11:00 Disc Recordings, Wire Recorders, and Other Audio Aids in the Teaching of Acting, Dorothy McLaughlin Lusk, University of Texas
11:15 Visual Material in the Teaching of Technical and Historical Phases of the Theatre, James H. Miller, University of New Mexico
11:30 Discussion

ORGAN RECITAL
12:00 Noon—The Tabernacle

JOINT LUNCHEON OF THE PARTICIPATING ASSOCIATIONS
1:00 p.m.—Lafayette Ballroom
Outstanding Program which cannot yet be announced.
Tickets for the luncheon must be purchased before 4:00 p.m. on Monday, December 29, at the Information Desk

AETA BUSINESS MEETING
2:30-4:15 p.m.—Jade Room
Presiding: C. R. Kase, President
Election of Officers
Reports of Work-Project Committees
Old and New Business

DEMONSTRATION OF AUDIO-VISUAL MATERIALS
4:30-6:00 p.m.—Pioneer Room
In charge: Audio-Visual Committee of the American Educational Theatre Association
Demonstration of various motion pictures, slides, film strips, and recordings now available. A list of specific items to be demonstrated will be available at the registration desk.

DEMONSTRATION OF CHILDREN'S THEATRE
4:30-6:00 p.m.—Room to be announced
Chairman: Burdette Fitzgerald, College of the Holy Names
A children's theatre play, prepared and presented by the Department of Speech, University of Utah. Analysis and discussion after the performance will be led by Virginia Lee Comer, Association of Junior Leagues of America, New York City.

PLAY PRODUCTION
By the Department of Speech, University of Utah, under the direction of C. Lowell Lees.
University of Utah Theatre, 8:30 p.m.
Tickets will be available at the Information Desk

Wednesday, December 31

COLLEGE AND UNIVERSITY THEATRE
9:00-10:40 a.m.—Jade Room
Chairman: Evaline Uhl Wright, MiMlls College
9:00 Review of the 1946 committee report, H. Darkes Albright, Cornell University
9:10 Suggested Program for a Major in Theatre, Edward A. Wright, Denison University
9:30 Suggested Entrance and Degree Requirements for the First Advanced Degree in Theatre, Nadine Miles, Western Reserve University
9:50 Departmental and Student-body Relationships and Their Effect on the Curriculum, Jack Morrison, University of California at Los Angeles
10:10 Discussion

DRAMA FESTIVALS, CONTESTS, AND CONFERENCES
9:00-10:40 a.m.—President's Room
Chairman: Bruce Roach, University of Texas
9:00 A Summary of 1946-47 Festivals, Contests, and Conferences, from the Chair
9:10 A Positive Approach in Judging Drama Festivals and Contests, T. Earl Pardoe, Brigham Young University
9:25 Raising Standards of Play Selection for Drama Festivals and Contests, Loren Winship, University of Texas
9:40 Drama Conferences as a Means for Improving Dramatic Productions in Secondary Schools, Edward J. West, University of Colorado
9:55 The Role of School Administrators in Festivals, Contests, and Conferences, G. Harry Wright, Kent State University
10:10 Discussion

CHILDREN'S THEATRE: NEW PATTERNS IN UNIVERSITY AND HIGH SCHOOL
10:45-12:00 noon—Room to be announced

Chairman: William Ireland Duncan, Western College

10:45 Organizational Problems in Children's Theatre, Campton Bell, University of Denver

11:00 New Production Techniques, Frank Whiting, University of Minnesota

11:15 Criteria for Judging Children's Theatre Plays, Kenneth Graham, University of Utah

11:30 Discussion

SYMPOSIUM ON DIRECTING
10:45-12 noon Room to be announced

Chairman: Hubert C. Heffner, Stanford University

10:45 Alexander Dean's Definition of Directing, Hunton D. Sellman, San Diego State College

11:05 The Director's Interpretation of the Text, Edward J. West, University of Colorado

11:25 The Responsibilities of the Director in the College Program, James H. Parke, Veterans Administration, Washington, D. C.

LUNCHEON FOR OLD AND NEW AETA COUNCIL MEMBERS
12:15 p.m.—(Place to be announced)

MEETING OF AETA ADVISORY COUNCIL AND WORK-PROJECT COMMITTEE CHAIRMEN
2:00 p.m.—Pioneer Room

PROGRAM
AMERICAN SPEECH CORRECTION ASSOCIATION

Sunday, December 28

1:30 p.m. Meeting of Officers and Councilors
2:00 p.m. Registration
7:30 p.m. Meeting of Officers and Councilors

Monday, December 2

REGISTRATION
8:30 a.m.—Registration

JOINT MEETING WITH SAA, WSA, AETA and NUEA
9:00 a.m.—Lafayette Ballroom

MEETING OF OFFICERS AND COUNCILORS
11:00 a.m.—Pioneer Room

ALUMNI LUNCHEONS
12:15 p.m.

TECHNIQUES FOR CORRECTION OF ORGANIC SPEECH DISORDERS
2:00 p.m.—Junior Ballroom

Chairman: Robert Harrington, University of Denver

TECHNIQUES FOR AURAL REHABILITATION
4:00 p.m.—Junior Ballroom

Chairman: John C. Snidecor, University of California, Santa Barbara College

ASCA BUSINESS MEETING
8:00 p.m.—Roof Garden

Tuesday, December 30

RESEARCH IN AURAL REHABILITATION
9:00 a.m.—Junior Ballroom

Chairman: S. Richard Silverman, Central Institute for the Deaf

SHORT COURSE: PSYCHOLOGICAL MANAGEMENT OF STUTTERERS
10:45 a.m.—Jade Room

Instructor: Lee Edward Travis, University of Southern California

MEETING OF OFFICERS AND COUNCILORS
ORGAN RECITAL
10:45 a.m.—President's Room
12:00 noon—Tabernacle

JOINT LUNCHEON WITH SAA, WSA, AETA, and NUEA

SPECIAL PROGRAMS OF SPEECH CORRECTION AND AURAL REHABILITATION
Joint Meeting with SAA
2:45 p.m.—Junior Ballroom

Chairman: Alonzo J. Morley, Brigham Young University

TECHNIQUES FOR CORRECTION OF FUNCTIONAL SPEECH DISORDERS

Chairman: Ernest H. Henrikson, University of Minnesota
4:30 p.m.—Jade Room

Wednesday, December 31

RESEARCH IN SPEECH CORRECTION
9:00 a.m.—Junior Ballroom

Chairman: Harlan Bloomer, University of Michigan

SHORT COURSE: DIFFERENTIAL DIAGNOSIS OF APHASIAS
10:45 a.m.

Instructor: Robert West, University of Wisconsin

MEETING OF OFFICERS AND COUNCILORS
10:45 a.m.

ASCA LUNCHEON
12:15 p.m.—Jade Room

ASCA BUSINESS MEETING
1:00 p.m.—Jade Room

PANEL DISCUSSION: PROFESSIONAL TRAINING STANDARDS IN SPEECH CORRECTION
2:00 p.m.—President's Room

Chairman: Lee Edward Travis, University of Southern California

PROGRAM NOTES

1. Meetings of Officers and Councilors are open to all members.

2. Short Courses are arranged by the Committee on Education for the partial purpose of providing opportunities for advancement in membership. Credit in the amount of one semester hour is granted for each Short Course. Attendance at the lecture, an outline of the subject matter presented, and such subsequent bibliographical work as may be assigned by the instructor are the requirements for credit. No fee is charged.

3. Each speaker is required to present to his chairman a typewritten copy of his paper for publication in the *Journal of Speech Disorders*.

PROGRAM

NATIONAL UNIVERSITY EXTENSION ASSOCIATION, COMMITTEE ON DEBATE MATERIALS AND INTERSTATE COOPERATION

Monday, December 29

JOINT SESSION, NUEA, SAA, ASCA, AETA

9:00 a.m.—Lafayette Ballroom

CONFERENCE ON DEBATE PROPOSITIONS

11:00 a.m.—Room to be announced

Chairman: H. G. Ingham, University of Kansas

11:00 Announcements and Statement of Criteria, Chairman

11:05 Federal World Government as a Debate Topic, Ralph Y. McGinnis, University of Montana

11:20 The Missouri Valley Authority as a Debate Topic, Elbert W. Harrington, University of South Dakota

11:35 Other Topics for Debate, Earl E. Bradley, Panhandle A. & M. College

11:50 Announcement of Committees on Debate Topics

LUNCHEON

Committee on Debate Materials

12:15 p.m.—Room to be announced

Executive Session

SELECTING DEBATE TOPICS

2:00 p.m.—Room to be announced

Chairman: Leslie E. Brown, University of Wisconsin

2:00 Announcements

2:05 Reports of Committees

2:30 Discussion of Debate Topics

3:15 Balloting on Debate Topics

ADMINISTRATION OF HIGH SCHOOL FORENSICS

4:00 p.m.—Room to be announced

Chairman: Lloyd W. Welden, University of West Virginia

4:00 Announcements

4:05 Post War Plans for Debating in Texas, Roy Bedichek, University of Texas

4:20 Forensic Activities in Colorado, Thorrel B. Fest, University of Colorado

4:35 The Status of Interscholastic Debating in the East, Ralph N. Schmidt, Utica College of Syracuse University

4:50 The Prospect for Interscholastic Debating, Egbert R. Nichols, University of Redlands

5:10 Discussion

ANNUAL DINNER

Committee on Debate Materials

6:00 p.m.—Room to be announced

(By Invitation)

GENERAL SESSION

Joint Session—SAA and NUEA

COMPULSORY ARBITRATION IN INDUSTRY

8:00 p.m.—Room to be announced

Chairman: T. Earle Johnson, University of Alabama

A debate on the proposition:

RESOLVED: *That the Federal Government should require arbitration of labor disputes in all basic American industries.*

Affirmative:

E. C. Buehler, University of Kansas.

Leroy T. Laase, University of Nebraska.

Negative:

Victor M. Powell, Wabash College

Clifton Cornwell, Jr., University of Hawaii

NEW BOOKS

HOWARD GILKINSON, *Editor*

Modern Speech. By GLADYS BORCHERS and CLAUDE M. WISE. New York: Harcourt, Brace and Company, 1947; pp. 522. $3.25.

Modern Speech is a veritable omnibus of material for use in teaching the basic course in speech. Based on years of experience in teaching and experimenting, the book is functional in approach and comprehensive in scope. It will be welcomed by teachers and students because of the variety of needs it will satisfy. The subject matter is arranged in two sections dealing with (1) the elements of speech and (2) their application to different speech activities. Numerous charts, exercises, and rating scales supplement the text. The charts illustrating speech sounds are particularly good.

Because of limited time or a particular pedagogical emphasis, many teachers will probably be unable to use all of the material in this textbook. In many speech programs, the basic course does not go beyond the material in the first section; in others, speechmaking is the main consideration; while in others all forms of basic communication are taught. In some of these courses, the 99 pages covering the study of pronunciation (regional standards and the correction of substandard pronunciation) cannot receive the careful attention which they may deserve. However, all the material could be used profitably for reference purposes. The good teacher never "teaches the book" but is happy to have plenty of material from which to choose.

In the preface, the authors claim certain distinctive characteristics for their book which will be disputed by other textbook writers. However, it will be conceded that some subjects are treated in more detail than by previous writers, and some unique features are introduced. The basic principles are not new. For most teachers, everything in the book will have a familiar ring, but perhaps the ring is clearer than in some books we have used. The authors state that one major difference is the emphasis in *Modern Speech* on *understanding* as a part of the speech process.

Audience attitudes are discussed, and a chapter is devoted to "Language and Ethics." Teachers who are unfamiliar with General Semantics will do well to do some reading on that subject before undertaking to lead a classroom discussion of this particular chapter. The authors state that one reading of "Language and Ethics" may not be sufficient and that "careful study will bring out levels of intelligibility not found in the first reading." It appears that the "meaning of meaning" is a difficult subject.

A discussion of the differences between oral and written language is very good. A chapter on speech content gives useful information on discovering source material and some criteria for the selection of good literature for reading and acting. The rating scales in the book are excellent, and exercises relate closely to the student's life on the campus and in the modern world.

The speech activities which are considered include conversation, discussion and debate, parliamentary procedures, oral reading, play reading, and radio. Of these, perhaps group play reading is the only one which may be mentioned as being unique. As described, this activity seems to provide valuable exercises in oral interpretation.

The basic speech course is largely intended to improve the student's ability in communicating ideas. This is a big task for which, regrettably, little time is usually allotted. *Modern Speech* should make the task somewhat easier. It contains all the content and exercises that a teacher will need.

MARGARET ROBB,
University of Colorado

The Art of Play Production. Revised Edition. By JOHN DOLMAN, JR. New York: Harper Brothers, 1946; pp. 421. $3.50.

Certain textbooks in any field become staple products which sell through the years, but very few have had the consistent appeal of *The Art of Play Production* which was first released in 1928. Other books in play production have come and gone, but Mr. Dolman's emphasis on the aesthetic point of view in matters of direction has served as a guide to hundreds of aspiring directors. And so it was that the "revised edition" was greeted with a glow of

real satisfaction. This glow lost some of its color when a careful comparison of the new and the old showed that this is not the "revised edition" wherein "the entire text has been rewritten" which the author and publisher claim.

The bulk of the book, including all of the materials on the aesthetic approach, direction, and action, remains virtually unchanged. Except for an occasional updating of an illustration, a change in section heading, or the substitution of modern actors' names, the written text is the same. An example of revision which shows Mr. Dolman's grand sense of humor is found in the heading of a section concerning who shall plan the stage action—the director or the actor. This section was entitled *Monarchy or Communism* in the original edition. The material is identical, but the modern heading has become *Dictatorship or Democracy*.

An unfortunate result of this type of revision is that it doesn't take into consideration new contributions or growth in the field. No use is made of the ideas of Stanislavski in the field of acting, or of Dean in the area of direction. New knowledge of the voice has partially invalidated the conclusions on this subject. The material on stage movement which seemed old-fashioned and arbitrary in 1928 by the author's own admission has certainly not become any fresher with the lapse of another nineteen years.

On the other hand, a complete revision has been made of the material on scene design and stagecraft which appear in the last three chapters of the book. A comparison of the two books shows immediately that the author has a fine sense of the sweeping changes that have made themselves felt in design. These chapters are stronger, more succinct, and present a broad and helpful picture for the person interested in the design and craft of scenery.

But what of the true value of the book? Was it worth while to spend the time, effort, and materials necessary to put the new edition on the market? Perhaps these questions may be answered by saying that this is a book with a message. The message is as good today as it was in 1928. The aesthetic point of view in the first four chapters should be read and re-read by every director, new and old. The materials on planning, rehearsing, and mounting the play, though not as brisk and modern as one might wish, are still basically sound. The new and stimulating illustrations help to give reality to the abstract words of the printed page. The greatly expanded critical bibliography will help any newcomer make a well-balanced start in his reading in play production. The publisher has contributed a handsome binding, modern makeup and excellent typography.

Mr. Dolman has something to contribute to a new generation of readers. This new edition will guarantee that his contribution does not languish on the musty shelves of a library.

JOHN E. DIETRICH,
University of Wisconsin

An Introduction to Linguistic Science. By E. H. STURTEVANT. New Haven: Yale University Press, 1947; pp. ix + 178. $3.00.

Here is a book admirably adapted, in the author's words, to serve as a preface "for readers with no previous knowledge" of linguistics. In its relatively brief compass Sturtevant includes a host of topics, all freshly and interestingly presented. Besides treating subjects like phonetics, phonemics, and phonetic laws, the volume offers discussions of the methods of dialect geography, the development of written languages, word creation, and verbal taboos. The author's promise to reduce technical jargon to a minimum has also been fulfilled, with the result that the treatment of these topics is calculated to whet the beginning student's interest in a scientific field that is rapidly growing in popularity. The illustrations, while plentiful, are overwhelmingly from the Indo-European language field, which means a sacrifice of much interesting and important material but a gain in unity.

Some particular criticisms may be made, for example, regarding the chapter on the origin of language. Much of the data here is scarcely in the realm of verifiable hypotheses with which the author says he is interested in dealing. On the other hand, the cavalier dismissal of stylistic (defined as, for the most part, dealing with the artistic modification of speech for aesthetic or other particular effects) is defended on grounds that the book is devoted to science and not to art. Hence "we must leave the prescription of rules for the effective use of language to treatises on rhetoric" or to literary critics. Would all students of speech agree that stylistic cannot be treated empirically or that one cannot formulate principles for any language based on the way speakers use that language in order to create particular effects? A similar point is raised in connection with created words. Linguists are advised that as scientists they need

not try to classify such inventions of advertisers and philosophers. In response it may be pointed out that the frontiers of any science constantly grow, and setting such arbitrary limits, if carried far enough, is calculated to bind a field of research.

Always this introduction shows language as a living, growing thing. The dynamic emphasis of the approach is especially well demonstrated in the chapers on analogic creation and change of vocabulary, both copiously enlivened with anecdotes which, indeed, are not lacking elsewhere. The volume should find favor with upperclass and beginning students of linguistics.

JOHN J. HONIGMAN,
Washington State College

Speaking in Public. By WAYLAND MAXFIELD PARRISH. New York: Charles Scribner's Sons, 1947; pp. ix + 455. $2.95.

"Can it be doubtful that this is still the rule of human education; that the human creature needs first of all to be educated not that he may speak, but that he may have something weighty and valuable to say!"—Carlyle, *Stump-Orator.*

The author prefaces the fifth chapter on "Content" with this word of advice from Carlyle but it might well be called the thesis for all the chapters. In making this concept the pervading philosophy, Professor Parrish performs a singular service to all students; no concept needs more constant revitalization in the training of speech. Again and again, Professor Parrish warns the student against the devices, tricks, artifices of voice, organization, style, and delivery which may win momentary approval but which lead finally to a dead-end, a road which may, perchance, further a good living, but not a good life. Education in "ideas" is, first and last, the desideratum of this book.

Particularly important does this emphasis become in a book for beginners in the study of the spoken word—beginners without as well as within college halls. Adult education classes, farm grange groups, C. I. O. classes for workers, and women's clubs may find this a valuable source of knowledge and a useable manual. Here is a salutary rebuttal to the concept, all too current among such groups, that the acquisition of a few techniques will produce the silver tongue.

It is a good book for beginners, too, because scientific and pedagogical terminology has been reduced to a minimum without any essential sacrifice in accuracy. Some teachers may object to the discussion in nonscientific language of the vocal organs, of tonal characteristics; they may object to the omission of the phonetic approach to articulation and pronunciation. In view of the author's primary purpose, such omission seems justified.

It is a good book for beginners, moreover, because it makes enjoyable reading. (I enjoyed reading it from cover to cover.) The style is personal, informal, homely—qualities which should bring comfort and courage to those fearful freshmen who enter your class room each year. A beginner also will find an inspiration in the author's belief in the educability of the average, sincere student who is willing to enter a rigorous discipline in speech.

To me, the book was a particular source of pleasure because of its illustrative material. No writer, it seems to me, chooses more wisely or blends more deftly the ancient, non-classical and the contemporary than does Professor Parrish. Cicero and Lewis Browne, Emerson and F. D. R., Whately and T. V. Smith—they speak from his pages with timeless advice to the neophyte in speech.

It is not my intention to convey the impression that here, at last, is *the* book on public speech. There are many good books in this field; this is one. Undoubtedly the book has shortcomings. The test questions at the end of each chapter are of questionable value to me. Either they are not sufficiently specific or they do not seem to be directed to a specific speech situation or speaker. I find that they rarely provoke critical thinking among my students.

Many teachers will need to supplement the exercises at the close of each chapter. In some instances the exercises seem tangential rather than central to the theme and purpose of the chapter. One might wish, too, that the excerpts from poetry bore acknowledgment to the author in each instance, but this may not be a grievous omission.

The organization of the book is clear except for the inclusion of the chapter on "Elocution." If "Elocution" is concerned with "tune," "melody," "emphasis," "voice pattern," and "phrasing," as Professor Parrish suggests, the subject might well be included in other chapters. This chapter disturbs the logical presentation of the material.

Despite these criticisms, *Speaking in Public* is a good book. Its philosophy, its style, its or-

ganization should commend it to many teachers and their students.

MILDRED F. BERRY,
Rockford College

Extemporaneous Speaking. By J. M. O'NEILL. New York: Harper and Brothers, 1946; pp. 418. $2.75.

Noting that "extemporaneous speaking is one kind of public speaking and public speaking is, of course, one kind of speech," the author has sought to produce a textbook in extemporeaneous public speaking and has obviously chosen material with this limited purpose kept continuously in mind. Strong emphasis is given to composition as distinct from delivery. Action, voice and voice control, diction, phonetics, pronunciation, and vocabulary are all either unmentioned or very briefly treated. There is one short chapter of less than four and one-half pages specifically dealing with the delivery skills. The book is suitable for special courses in extemporaneous speaking and for basic courses in which public speaking is emphasized.

Professor O'Neill's point of view and the central thesis of his work are best understood through direct quotation:

"Learning *how*, not simply *what*, is the best of education, as *doing*, not simply *knowing*, is the best of life. . . . Properly taught, extemporaneous public speaking (including debating) meets this specification more nearly than any other single educational discipline today available to students in American schools [and] colleges."

And later:

"Reading aloud, acting, declamation, recitation, any type of speech in which you are *presenting material prepared by others*, is not nearly so important to you in the various activities in which you will indulge as a member of civilized society as are those types of speech *in which you will be speaking for yourself*. . . . The speech situations which call for this direct, personal type of speech are those of conversation and public speaking. The important thing for you to remember about both of these is that in most normal situations these types of speech *are at their best when they are extemporaneous*."

Four general types of material are identifiable, and the space emphasis given to each is notable. Of the 418 pages in the book, approximately six are devoted to an index, 10 to exercise material, 166 to straight textual material, and 236 to specimens. Suggested exercises follow some chapters. When included they are presented in the form of a vertical list of activities to be assigned the student, and are not accompanied by detailed instructions to guide student performance.

The book contains fourteen chapters. The first three are devoted to an explanation of extemporaneous speech, to concise statements advising teachers and students on numerous questions of classroom procedure, and to a strong declaration on the importance of speech as a means of social adjustment. In the next three chapters the audience, speech purposes, and speech materials are discussed. Chapters 7 to 11 inclusive deal with speech plans, language, delivery, preparation, and partitioning, and present materials rather conventional in nature and usually presented in somewhat familiar form in other textbooks. Chapter 12 is long, an 84-page discussion of "Kinds of Speeches," with numerous samples being included. Chapters 13 and 14 are terse explanations of public discussion and parliamentary procedure.

One's chief regret after reading this book is that the author, who has so much that is worth while to say, gives himself proportionately so little space for saying it. Most teachers of public speaking probably emphasize student performance, and minimize the study of a textbook. Many who use textbooks prefer brief, inexpensive volumes whose primary purpose is to supplement instructional materials orally presented. Many devise, and keep up to date, reference shelves containing specimens valuable for illustrative purposes. Thus, some at least would find *Extemporaneous Speaking* more useable had the speech specimens been confined to perhaps 50 pages or so, with some increase in the volume of straight text material and some decrease in the over-all length of the final product.

Nearly every teacher of public speaking will profit from reading this book. Many of us will heartily endorse its central thesis, and wish to consider seriously its adoption as a text. Some will argue that it is over-loaded with specimens, that the exercise material should have been more carefully done or omitted entirely, that Chapters 7 through 12 are quite inferior, comparatively, to the first six and the last two units, and that the text should have a greater proportion of strictly instructional material.

RALPH G. NICHOLS,
University of Minnesota

The New Training for Effective Speech. By ROBERT T. OLIVER, RUPERT L. CORTRIGHT, CYRIL F. HAGER. New York: The Dryden Press, 1946; pp. 414. $2.75.

This text is more than a revised edition of *Training for Effective Speech* by Robert T. Oliver, which appeared in 1939; it is essentially a new book. Two additional authors have participated in the rewriting; only eight chapters of the former book have been retained in substance; the length has been shortened over a hundred pages; and the emphasis is centered more explicitly on direct functional guidance.

In the writing of the former book, the author did not lose sight of speech as a form of social communication; in the next textbook, however, the authors stress throughout the concept of speech as a tool in the development of increased social effectiveness. The *new* training in speech is aimed at helping the speaker in making satisfactory adjustments to his social environment, as well as "in utilizing this adjustment to exercise his own influence upon the thinking and feeling of the group."

Although this book is written essentially for college freshmen and sophomores, the authors have kept in mind the wide diversity in the kinds of students in speech classes today. The text is "phrased in their language and directed to the solution of their problems." These problems have a progression in difficulty, the authors believe, starting with the speech of casual conversation and proceeding to the complications of specialized platform occasions. The solution of these problems, however, is not presented as something strange and difficult. The authors conduct the student "by orderly progression to the acquisition of new and improved communicative abilities."

An illustration or two will help indicate the nature of the revision of chapters that have been retained from the first book. A chapter entitled "Personality Problems in Speaking" has become "The Speaker's Personality," and appears as Chapter 3 rather than as Chapter 16. And instead of discussing "egoistic unbalance," the topic becomes "Types of Personal Adjustment." The treatment of the material, as well as the position in the sequence of chapters, seems to be an improvement. Chapter 15, "Conversational Uses of Speech," appears as Chapter 4, "Social Conversation." Sections of the chapter have been rewritten; a section, for example, on "Background for Conversation," has been added; and the basic principle of good conversation has been reworded from "That conversation is best which best maintains the interest and directs the thinking of the largest proportion of the participating group" to "The basic principle of good conversation is to determine clearly the purpose of each particular conversational situation, and to conduct oneself in accord with that purpose." The chapter on "Motivating the Audience" becomes a chapter on "The Speech to Persuade." On the whole, the changes indicate a thorough reworking of the material, in an attempt to make the book more helpful to students. As a result, the new book is not only better worded than the former one; it is better unified.

Such chapters as "Forms and Methods of Discussion," "The Speech of Exposition," and "The Problem of the Listener," are entirely new. In each instance, the inclusion of the new material is justified in that it makes the text more useable, particularly in courses where the main emphasis is on the social nature of speech.

It might be noted in passing that there are many more illustrative photographs in the new book, and that most of them are of students in speech situations likely to be encountered by readers.

The total value of the book has been enhanced by the sharper focus on the social aspects of speech, by the superior arrangement of material, by a clarity that comes from rewriting, and by the inclusion of new material. Some readers may question the order of the chapters, or may wish for more detailed treatment of certain topics. And some may regret the omission of any attention to oral reading. But to those who want a textbook that deals realistically with the various levels of social talk, this *New Training for Effective Speech* will be welcomed as a readable and teachable book.

MARVIN G. BAUER,
Brooklyn College

Fundamentals of Public Speaking. By DONALD C. BRYANT and KARL R. WALLACE. New York: D. Appleton-Century Company, 1947; pp. 580. $3.00.

In the flood of new and revised textbooks for first courses in speech, the Bryant and Wallace book ought to be seriously considered wherever the beginning course or first year of instruction is primarily concerned with public speaking. The general arrangement follows the stone-dropped-in-the-middle-of-the-pond

method so well understood by those who have taught from James A. Winans' textbook. At each stage and for each type of speech, the student is provided what information he needs, with fundamental principles repeated, amplified, and applied.

In the first 90 pages, the authors introduce students to the process of making simple, brief talks. This section contains, in very clearly outlined form, the usual principles of oral communication, the essential aspects of delivery, and methods of controlling stage fright. This part is distinguished by two chapters entitled, "Managing Ideas in the First Speeches" and "First Procedures for Practice" which provide the student with enough preliminary knowledge of composition and give positive suggestions for applying the principles of conversational speech. Later, these principles and suggestions receive expanded application to informative and persuasive speeches.

Although the presentation of elementary principles of selecting topics, finding materials, analysis, and arrangement is of fundamental use in all types of speeches, Chapters 7 through 11 apply primarily to informative speeches. Few, if any, textbooks so clearly develop the rhetoric of this type of speaking. The choices of illustrations and examples, including model speeches and outlines, appear shrewdly adapted to student reading. Unlike some popular textbooks, this book does not limit the student to one rhetorical form by which to outline and develop ideas in the informative speech. However, a significant weakness in the chapter on supporting materials is the continued refusal of these as well as other textbook writers to come to grips with the subject of visual aids. In contrast to the detailed treatment of verbal means of supporting ideas, only two pages are devoted to visual aids. This brief discussion is valid, but extremely elementary. No examples of types of charts are given and there is no presentation of the problems involved in their choice or construction. The student speaker receives no assistance in the visual presentation of statistics.

In the middle of the book, the authors have inserted a section on "Improving Delivery," in which they have carefully maintained a layman's vocabulary. Yet, insofar as casual inspection reveals, the principles of voice, articulation, pronunciation, and gesture are soundly presented. I enjoyed the Victorian touch on page 331, where the student is told to "place your hand *or a book*" (italics mine) over the diaphragm and upper abdomen to observe movement during inhalation. The superior values in this section, however, may be found in two chapters that are the most direct and full discussions I have seen on "Speaking From Manuscript and Speaking Impromptu" and "Improving Concentration and Memory." Most teachers have had to supply such information when students asked for it.

The last major section, about 170 pages, teaches persuasive speaking. Here, the discussion is based in part on a review of psychological principles applicable to speech which are found in the earlier Chapter 6 and in much more extensive but less clearly outlined chapters in Winans' *Speech-Making*. For part of a one-semester course, these chapters on persuasion provide a superb guide. For a course entirely devoted to persuasion, the section will be more useful if it is extensively supplemented. Expanded treatment is here given to organization and outlining for the persuasive speech and this is followed by a variety of different speech plans. Thus, the authors avoid the rigidity of steps in persuasion presented by Hollingworth and some later writers. A chapter on speeches for special occasions concludes the book.

At the end of most chapters, useable exercises and projects have been described. The printing is clear. The binding is flexible. The paper is as good as may be expected in 1947. The index seems complete. On the whole, these authors, experienced teachers fully trained in classical rhetorical traditions, have written a highly commendable and useable textbook on the principles of public speaking.

GEORGE V. BOHMAN,
Wayne University

Speech and Human Relations. By JOSEPH G. BRIN. Boston: Bruce Humphries, Inc., 1946; pp. 136. $2.50.

This book is designed to be "of value to men and women in every field in the normal contacts of everyday living." It is not addressed to college students or their teachers; it is not intended to be a school textbook. Apparently its aim is to encourage, challenge and assist—in a program of self-development—the adult who desires to do various types of extemporaneous speaking. The would-be speaker is advised to "use a few personal friends as a 'guinea pig' assemblage," and to ask his friends or "make use of personal recordings" in order to find out how his voice sounds to others. Referring to "facility and force in speaking," Mr. Brin says, "Such a skill

one may acquire for oneself and by oneself."

There are chapters on Voice, Gesture and Posture, Style in Speech, Fear and an Antidote, Personality, several on speaker-audience relationships. One chapter is devoted to exercises for relaxation, breathing and articulation; and another, called "Testing the Principles," consists of questions and assignments based on the earlier sections. One chapter explains how to find information in a library. A twenty-four page appendix reproduces the speeches of Madame Chiang Kai-Shek before the U. S. Senate and House of Representative in February, 1943, and the comments upon them by Lionel Crocker, originally published in Crocker's *Argumentation and Debate*.

The book is written in an informal style. On the last page the author counsels, "Writing today is characterized by short, pithy, pistol-shot phrases; model your speech accordingly." He has followed his own tenet to the extent that his writing lacks smoothness and is often ambiguous because the relationships between ideas are not indicated. Mr. Brin advances many good ideas and some with which most speech teachers would disagree. The organization of the material, in my opinion, is weak.

CLARICE TATMAN,
Mount Holyoke College

Southern Oratory: A Study In Idealism. By FRANCIS PENDLETON GAINES. University, Alabama: University of Alabama Press, 1946; pp. ii + 65. $1.75.

For students of American public address, and especially those interested in Southern oratory, this book can be read with profit and delight. At the same time, it should be read with discernment, for while the author draws a great number of very accurate and pointed conclusions, he makes numerous sweeping generalizations.

This volume is the published addresses of Francis Pendleton Gaines, President of Washington and Lee University, who in 1945 delivered the third series of the Dancy lectures at Alabama College for Women. It is divided into four chapters as follows: "Lower Lights Burn," "A Great Torch Flames," "The Torch Flickers," and "The Torch Renewed and Enlarged." Three categories of southern oratory, namely, judicial, political, and religious are recognized as being the most important, but the author chooses to concentrate on the political. His reasons for so doing are expressed as follows: "This type of Southern oratory which issued, or sought to issue, directives to human destiny was more largely of the political variety; and the highest attainments in this field are matters of abiding significance." A further point of view of the author which leads him to devote his lectures to political oratory are his words: "The transcendance of political oratory in the South may be ascribed to the fact that this oratory related, for better or for worse, to the great ideals by which men live and for which, if need be, die. In particular, the chronicle of Southern oratory centers in the struggle for human freedom."

In Chapter II, "The Torch Flames," attention is given to Patrick Henry, Richard Henry Lee, and John Randolph. In Chapter III, "The Torch Flickers," space is allotted almost exclusively to John C. Calhoun and William Yancey who championed a doomed minority cause. Following some excellent comments on the speaking of Calhoun the conclusion is drawn that his career was "the chronicle of futility, . . . the struggle of this man of genius to do battle against the rushing tides of the human spirit." Likewise, the power of Yancey is portrayed. He, like Calhoun, was in his early days an "ardent nationalist," but "found himself on the Damascus road more quickly than did the Carolinian." Thus, he fought the same losing fight in his crusade "that the Cotton States could not compromise, for compromise was surrender." Chapter III, "The Torch Renewed and Enlarged," delineates the oratorical influence of certain southern personages since the Civil War, chiefly Henry Grady, who "emphasized with peculiar tact the sincerity of the Southern Allegiance to the reunited country"; L. Q. C. Lamar, who became "the John the Baptist of the new gospel" of reconciliation "after much searching of his soul"; and Woodrow Wilson, the thread of oratory was "the golden passion for freedom." Thoughtful reference is given also to Benjamin H. Hill who was a great source of inspiration to Grady.

While the author is himself a southerner with certain sympathies not entirely understandable to some northern readers who may not be in a position to appreciate numerous southern traditions, he exhibits the noble quality of fairness. Many readers, while finding the book exceedingly interesting reading, may justifiably ask that an academic lecture series show more documented research and a far more extensive bibliography of the best academic scholarship in southern writing. Certainly one of the redeeming qualities of the book, however, is the clear recognition by Mr. Gaines that the

spoken word was genuinely influential in shaping the attitudes, conduct, and destiny of the South.

DALLAS C. DICKEY,
University of Florida

THE MISER *by Molière. A New Version with Songs in the Style of the Period.* By GEORGE R. KERNODLE. Iowa City: Campus Stores, State University of Iowa, 1946; pp. iv + 68 (mimeographed). $1.68.

English versions of Molière's plays are so few, and most of them are so stilted or awkward, that a fresh attempt to translate one of these classics is welcome.

Professor Kernodle acknowledges that he has profited in many places from Lady Gregory's version and from the Everyman translation, and occasionally from Fielding's adaptation. On the whole he has stuck pretty close to the original. He has shortened the long speeches, a necessity for production today, and he has introduced half a dozen songs, which, to this relatively unmusical reader, look singable and in the spirit of the play. He has inserted a brief scene presenting the signing of the marriage contract between Valere and Elise, an important action which is rarely referred to in the original. And he has omitted the scene at the beginning of Act IV in which Frosine offers to help Cleante and Mariane. Since Molière failed to develop this line of action, it remains a dramatic red herring. These changes obviously improve the play's structure.

The most radical change is the introduction of a new character, Martine, to whom, as Harpagon's cook-housekeeper, are given most of Jacques, the coachman's, lines and *business*. What little may be lost by thus breaking Jacques up into two characters is more than made up by the addition of a good woman's role to a play with many more men's than women's parts.

Although the dialogue is an improvement over that to be found in some adaptations of Molière, it has a good deal of the inexpressiveness that afflicts translations of plays. This adaptation was made for production in the formal, presentational style of Molière's theatre, and perhaps it was feared that colloquial language would be out of keeping with the balanced groupings and movements. Whatever the reason, many of the lines are so phrased as to present a real obstacle to the actors. For instance, when Mariane, come to meet Harpagon who wants to marry her, recognizes the old man's son as the man she loves, she is made to say: "Frosine, what a meeting. He's the very one I was telling you about." If the actress succeeds in expressing Mariane's feelings, it will be in spite of the words she has been given. This line and too many others in this version are lost in some limbo between a literal translation of the French and truly dramatic English.

In his introduction, Professor Kernodle describes a pantomimic parade of the characters used in the University of Iowa production as a prologue to the opening scene, which, as he justly observes, has little of the gaiety and farcical spirit of the rest of the play. He describes, too, the presentational form and artificial style of his production, stressing its basis in the ballet. Stage directions scattered through the text provide a detailed plan of the balanced groupings and movements and also descriptions of a number of passages of *business* in Molière's own broad slapstick style.

All in all this version provides a good basis for an energetic and high-spirited production.

BERNARD HEWITT,
Brooklyn College

General American Speech Sounds. By GRACE BARNES. Boston: D. C. Heath and Company, 1946; pp. vi + 129. $1.80.

This book is designed to give the student practice in producing the sounds of what the author regards as General American. Actually, in her insistence on the half-broad [a] of *ask* and the rounded [o] of *not*, she has produced a mixture of dialects which will satisfy neither the Londoner, the eastern New Englander, nor the speaker of General America, though elements of all three phonemic patterns crop up in the book.

To the uncertainty in distinguishing between major speech types the author has added a strange collection of bits of technical misinformation and needless limitations on variation in pronunciation. For example, the statement (p. 14) that [ptk] are aspirated "before a vowel or a pause and unaspirated in other places" is highly inaccurate; [p] is not normally aspirated before the vowel in *spill*, normally not aspirated at the end of *lip*, but may often be aspirated before the consonant of *play*. The first reference to the dark [l] (p. 14) omits any reference to the point-gum contact. *Garage* (p. 20) is given only the [ʒ] pronunciation. *Joyous* (p. 20) has a [j] hidden somewhere in its pronunciation. *Usable* (p. 96) has a hidden [ʒ]. *Soprano* and *pyjama* (note British

spelling, p. 36) must have the broad [a]. The shift from [ae] to [a] is accomplished (p. 3) by rounding the lips "a little." The student must be careful to "enunciate the t's in *muttering*." (p. 124). The substitution of [ng] for [n] is explained by the statement (p. 127) that "some people erroneously drop the soft palate before the sound is finished and so end it with gu." The diaphragm is an organ of exhalation: "Be sure that the diaphragm provides the power for the exploded breath." p. 127).

Such a list of misapprehensions could be considerably expanded. The wonder is not that manuscripts of this sort reach the publisher's office, but that publishers occasionally fail to discover competent readers who can say "no."

C. K. THOMAS,
Cornell University

Modern Theatre Practice. Third Edition. By HUBERT C. HEFFNER, SAMUEL SELDEN, and HUNTON D. SELLMAN. New York: F. S. Crofts and Company, 1946; pp. 501. $3.75.

It seems superfluous to bestow praise on a book which since its first publication in 1935 has been considered a standard college text in theatre production. *Modern Theatre Practice* has been one of the most complete and thorough treatments of the major phases of staging a play, but there have been omissions and inadequacies which the authors themselves have recognized and sought to correct in the two revisions. The second edition made up for one of the inadequacies by the inclusion of four chapters on costume and make-up by Fairfax Proudfit Walkup of the Pasadena Playhouse. The third edition has undergone a greater revision. It is desirable here to enumerate the changes.

An important one is the addition of a chapter entitled "The Structure of the Drama." In it Professor Heffner seeks to assist the director through an analysis of the construction of the play upon which the performance is based. It is the same information which is considered basic for potential playwrights and students of drama, but it is just as important for the director. The author tried to give the essence of two thousand years of critical discussion, and he accomplished his objective well. Many directors could profit from a little more careful study of the fundamentals of play construction.

The second addition is most useful—a chapter entitled "Sound Effects." The treatment is sensible, for the fact that now most sound effects are very satisfactorily recorded is recognized, and therefore the principal discussion concerns the proper type of equipment to be used. There is a short glossary of simple effects to be manufactured in the theatre, which is entirely adequate.

For some teachers, the addition of questions and problems at the end of most chapters will be useful. None were included in either of the first two editions.

The bibliography, for which this book has always been noteworthy, has been brought up to date and is, I believe, much more complete than those in books of a similar nature. Most of it has the advantage, too, of being both descriptive and selective. Unfortunately, the bibliography on costume and make-up has been brought up to date without benefit of descriptive comments, so that there is no indication, for example, of the considerable difference between Baird's elementary *Makeup* and Strenkovsky's much more complete and analytical treatment, *The Art of Makeup*. Many of us had hoped that this revision would include a more elaborate discussion of make-up. The two-and-a-half pages devoted to "The Application of Makeup" will apparently have to suffice for the present.

The writer finds it difficult to understand why this, like some other recent works on play production, has failed to recognize the existence of casein paint for use in scene painting. Casein has many advantages for the nonprofessional over the traditional distemper; it is easier to mix, easier to apply, dries faster, covers better, etc. Furthermore, it is now readily available almost anywhere in the necessary deep colors. There are, of course, a few disadvantages, one of which is a slightly greater cost, but I have used casein exclusively for almost ten years and have failed to discover any type of scene painting which cannot be successfully done with casein. But this is a review and not a discussion of scene painting, which, by the way, has an excellent treatment in this book.

To satisfy the curious, I might add that I have checked the illustrations and find that there are a few additions, but the sketches and photographs are substantially the same as in the previous editions.

It has not been my intention to depreciate the book by mentioning some of its limitations. The fact remains that it is one of the best that I know of for use as a college textbook in the fields of directing and stagecraft. Part I, which includes rehearsing the play, although

written from the standpoint of the director, has much in it which would be of value for the actor. All in all it is a work worth considering either for a fundamental or advanced course in play production in colleges.

C. R. KASE,
University of Delaware

Speech Development of a Bilingual Child: Vol. II. Sound-Learning in the First Two Years. By WERNER F. LEOPOLD. Northwestern University Studies in the Humanities, No. 11. Evanston: Northwestern University, 1947; pp. xxi + 295.

In 1939 appeared Professor Leopold's important monograph, Volume I of *The Speech Development of a Bilingual Child*, in which he exhaustively analyzed the lexical growth of his German- and English-speaking daughter, Hildegard, during her first two years. Since then, linguistic scholars and phoneticians, with confidence in his skill and competence as a trained linguistic observer, have been anticipating the promised second volume containing the treatment of the child's phonetic development.

In making his original observations, Professor Leopold had recorded with extraordinary meticulousness and rigid care every variety of sound and word heard each day during the initial two-year period. Now, in presenting the record of the sounds, he gives us the most significant study yet made of the ontogenetic origins of speech. Supplementary data are provided from the speech of Karla, a younger daughter, when such data reveal important variations.

First the reader finds a detailed consideration of the ways in which standard sounds were reproduced in the child's speech, supported by full evidence for all the heard variations of each vowel, diphthong, and consonant. This material, without the exceptional instances and the explanations, is then re-presented in two valuable tabular treatments. The first table reveals in summary the child's pronunciation of the standard speech sounds; the second reclassifies the material so as to show the child's own sounds in relation to the standard prototypes.

The next major division is concerned with the child's substitutions for standard speech sounds, a division containing observations of great value for the speech thereapist and child psychologist as well as for the practical phonetician and the linguist. Its value, however, is more than matched by that of the complete picture given in the subsequent analysis of the child's entire sound system. Here Professor Leopold provides a comprehensive body of evidence on the babbling and cooing stages of speech-learning, stages which heretofore have lacked adequate investigation, especially such as could be made by a skilled phonetician. The significance of this material appears partly in the casual relationships inferred between the incidence of certain vowel sounds in babbling and their later appearance in meaningful speech. "In the more important stage of imitative speaking," he finds, for example, "front vowels used earlier than back vowels as a consequence of the fact that they were supported by the practice gained in babbling exercises."

This section is aptly concluded with what the modern structural linguist finds unhappily missing in the usual study of children's speech, that is, an excellent phonemic analysis. Here Leopold departs from his customary monographic treatment in order to compare his findings and evidence with the phonemic theory of contrasts in sound-learning as enunciated by Roman Jakobson in 1941 in his *Kindersprache, Aphasie, and allgemeine Lautgesetze* (Upsala). This theory Leopold's material confirms in most respects, the exceptions being chiefly in two or three minor details and in the recognition of economy of effort as an additional factor, besides the desire for contrast, in building up the child's sound system.

In the next chapter are discussed various phonetic problems growing out of the study of seeming irregularities and cross currents in the development of Hildegard's speech. Here, in terms partly of his own well-known theory of polarity in language, Leopold considers the force of assimilation; he also treats sentence phonetics and, most valuably, the matters of stress and pitch—always with reference to his accumulated evidence.

The concluding division is concerned with certain major linguistic problems in the area of sound acquisition. After brief comparative references to the conclusions of previous investigators of child speech, Leopold offers generalizations derived from his own monumental investigation. Phonemic development, he infers, cannot be established with validity unless it is realized that an early phonetic form is, by accident, sometimes better than a late one. He asserts the importance of remembering that many variations in a child's speech reflect only aimless toying with the sound material and not any striving toward improvement. He lays stress upon the conclusion that, nevertheless, definite phonetic rules for reproduction and

substitution of sounds can be established for the individual, that, in other words, sound growth "is far from arbitrary." Hence, the imperative need for phonemic analysis after the phonetic study. He declares also that there is not necessarily a close chronological correlation between the learning of sounds and the rate of progress in other language areas. With reference to theories advanced by the mechanistic psychologists he offers his belief that they cannot provide an entirely satisfactory explanation of sound learning.

Unlike Volume I, in which the bilingual aspect of the language development assumed considerable importance and at the same time rendered comparison with other child's vocabulary studies less valid, this volume contains little stress upon bilingualism. Similarity between the German and English sound systems made it necessary to draw distinctions only in those few cases where some significant difference appeared. The initial glottal stop in German, for instance, provided a pattern which Hildegard followed with all English words beginning with a vowel, whenever such words were isolated or spoken after a pause. But such phenomena were rare, and Professor Leopold even observes that despite the frequent mixture of similar German and English words in the child's speech each individual word retained its phonetic identity and only very rarely underwent any phonetic bilingual blending. The study, therefore, has general validity in the field of child speech.

In this volume Professor Leopold has made a unique and scholarly contribution in an area previously little touched in the study of linguistic science. His work is at once a model and a point of departure for future investigators. His phonetic study is painstakingly complete, his analysis made with insight and discrimination, his judgments drawn with precision from his evidence. The book is thoroughly indexed and is provided with a useful selective annotated bibliography.

HAROLD B. ALLEN,
University of Minnesota

Etiology of Articulatory Speech Defects: A Comparison of the Incidence of Six Selected Factors in Children Having Articulatory Speech Defects with the Incidence of the Same Factors in Children Not Having Speech Defects. By DARREL J. MASE. Bureau of Publications, Teachers College, Columbia University, New York, 1946; pp. viii + 85, $2.10.

Attempting to rule out all but functional articulatory speech defects from his study and limiting it to six commonly cited causes of articulatory defects (poor auditory acuity, short memory span, faulty coordination of muscles controlling articulators, faulty coordination of gross muscles, poor sense of rhythm and tonal memory, and inferior auditory articulatory discrimination) the author has done a workmanlike piece of research in this straightforward study. A brief resumé of the studies of causes of articulatory speech disorders is included as background and justification for the study.

What constitutes a functional, as distinguished from an organic, disorder is an ever present question. Mr. Mase includes in his study only subjects who revealed "no observable or previously reported physical or emotional anomaly." A preliminary check of hearing was made and all potential subjects having an average of 15 db hearing loss or more in the five frequencies tested in the speech range or more than 20 db loss at any single frequency were eliminated.

Standard tests were used in making the comparison between the experimental and the matched control group on four of the six causes of articulatory defects. For the comparison of "faulty coordination of muscles controlling articulators," Mase used a test of "diadochokinetic movements of articulators" of his own devising. One wonders if this test of gross movement of the articulators would reveal a true difference in the more subtly controlled type of movement used in articulation where muscle opposition rather than alternation is the typical situation. For comparison of "auditory articulatory discrimination" Mase developed what seems to be a very usable test of discrimination between correct articulations and misarticulations or sound substitutions. Probably such a test might be standardized at various levels for general use as well as for comparison of matched groups.

Mase reports negative results except for some indication of a true difference in hearing acuity. The experimental group had a greater average hearing loss, with a level of significance between 1 per cent and 5 per cent on every comparison; hence the author concluded that "the hypothesis that functional articulatory speech defectives hear as well as their matched controls" is unproved. In this hearing acuity measurement acceptance of the author's distinction between organic and functional hearing losses (an average loss of 15 db or more at five frequencies tested or a 20 db loss at any single frequency) becomes an important matter. Six of the potential subjects having articulatory defects were

eliminated because of this standard, while only three potential members of the matched control group were dropped on this basis. As Mase points out, to have included these might well have boosted the difference in hearing acuity above the borderline of statistical significance. One is left with the strong impression that lessened hearing acuity is a real cause of articulation difficulties, while the other five suspected causes are probably not as significant.

C. Horton Talley,
Texas State College for Women

First Steps in Acting. By Samuel Selden. New York: F. S. Crofts and Company, 1947; pp. xvi + 344. $2.50.

Before an artist can create he must learn control of his medium. "The first problem of the player is not psychological characterization, but dramatic projection." An actor must create "images which can be seen and heard." To implement this reasonable view without producing the dramatic equivalent of a mailorder catalogue etching, Mr. Selden has struck a careful balance between categorized imperative and free reaction.

He lays down four general categories of fundamental responsive action—the types of motion which present basic emotional reactions. Under the act of sensing, he presents the analogues of "opening out" and "closing in"; under acts of preparation, "rising-sinking" and "approaching-withdrawing"; under acts of attack, "building up-destroying." Upon a pattern of dramatic action created from these, and between the critical dramatic points which call them forth directly, the beginner is to construct his intellectually controlled "accessory action"—the surface behavior which implements in his stage society the aims of his fundamental action.

Of the "fundamental actions," Mr. Selden also suggests: "each man and woman inclines to one of them a little more than to any of the others. He may open out more pointedly than he closes in, or rise more definitely than he sinks. That is his characteristic way of responding to the forces of his envioronment." Thus an actor, by emphasizing one type of responsive action, can create the basis for an individual personality.

So the book provides a beginning actor with cues to action which are the actions themselves, directly useable as the core of his action pattern. They are precise enough to be comforting and clarifying guide-points, but no actor is likely to accept them as the entirety of his work. They make his characterization a cooperative creation with the entire cast, and they give him an analysis of dramatic structure that will be enormously useful to him in the larger patterns of direction, or of playwriting. For character construction and reaction, Mr. Selden's categories are entirely admirable.

But their expansion to cover voice, under the misleading head of "kinesthetic tone" is less fortunate. "Opening out," "approaching," and "withdrawing" are not direct cues to voice use, but are generalized descriptions of audience interpretaion. The semi-literal interpretation appropriate to "rising" and "sinking" as they are used earlier in the text would be preposterous in voice. Mr. Selden's effort to emphasize the concurrence of physical and vocal action as interpreted by an audience might be better served if his terminology altered with his point of view.

With his discussion of this core theory, Mr. Selden includes the details an actor must learn about the stage and about himself as an expressive medium. Not unusual in material, these suggestions are distinguished by the same balance between category and personal exploration that informs the basic tenets of the book. When the later stages of the actor's development are touched upon, they are simplified to the demands of a beginning text book. His discussion of style in current drama, for example, is reduced to a diagram which he describes as a "convenient catchall;" it recognizes the four main reference points and permits any account of freedom between them.

The book is completed by 18 short dramatic scenes chosen to emphasize the existence of "fundamental action" and to illustrate its modification by "accessory action," and by 106 pages of student exercise materials arranged to parallel the text. The most remarkable of these are seven elaborately described and ingeniously detailed pantomimes written by Loretto Carroll; but most of the exercises are tailored to the simple nature of the text.

Because it presents an unusually workable approach to a craftman's theatre—and names an artist who is not first a craftsman—and because its system of analysis clarifies an important but frequently neglected portion of dramatic theory, this text book seems particularly important to the first action course for students intending to major in dramatics. The basic unromantic character of its analysis should springboard any serious student into essentially vivid theatre.

Paul C. Boomsliter,
Cornell University

IN THE PERIODICALS

MARIE HOCHMUTH, *Editor*

RHETORIC, RADIO, AND PUBLIC ADDRESS

COOPER, EUNICE, and MARIE JAHODA, "The Evasion of Propaganda: How Prejudiced People Respond to Anti-Prejudice Propaganda," *The Journal of Psychology*, XXIII (January, 1947), 15-25.

The writers are concerned with the reaction of prejudiced persons to anti-prejudice propaganda, seeking to answer the question: what happens when in an experimental situation they are involuntarily confronted with it? Two aspects of the problem of propaganda evasion are discussed, its mechanism and its cultural basis.

ENGLEHARDT, G. J., "The Relation of Sherry's *Treatise of Schemes and Tropes* to Wilson's *Arte of Rhetorique*," *PMLA*, LXII (March, 1947), 76-82.

Englehardt demonstrates that Wilson put forward in *The Arte of Rhetorique* certain examples and certain concepts peculiar to the *Treatise of Schemes and Tropes*, thus attempting to establish an "immediate connection" between the two manuals. The writer seeks to refute the supposition of George Herbert Mair that Wilson did not know either Cox's or Sherry's texts.

HUGHES, RICHARD, "The Second Revolution: Literature and Radio," *The Virginia Quarterly Review*, XXIII (Winter, 1947), 34-43.

"The effect of radio on literature generally will be as profound, if almost as slow, as the effect of the printing press. There will be a second revolution. Writers will come once again to write as much for the ear as for the eye, as a matter of general habit. This would certainly be the outcome of most advantage to radio, since in this way *all* literature would become fit material for broadcasting." Hughes discusses the effects of radio on literature, particularly the drama.

LORCH, FRED W., Mark Twain's Sandwich Islands Lecture at St. Louis," *American Literature*, XVIII (January, 1947), 299-307.

"While Mark Twain lectured on the Sandwich Islands at many times and places during 1866 and 1867, he varied the lectures considerably to suit the circumstances under which each speech was given." Lorch reports on the Speech on Sandwich Islands, delivered March 25, 1867, in Mercantile Hall, St. Louis, which "was not only immensely pleasing to the audience but exceptionally profitable to the South St. Louis Mission Sunday School." Techniques for ballyhooing the speech are also discussed.

MCCAMY, JAMES L., "Analysis of the Process of Decision-Making," *Public Administration Review*, VII (Winter, 1947), 41-48.

"If we are to develop a more precise description of the process of administration, we should work by mutual experimentation and mutual agreement toward an accepted framework for the analysis of decision-making." The writer develops the thesis that decision-making is "fundamentally a matter of interpersonal relations and that ex-personal factors are represented by the persons involved."

PATTERSON, WALTER G., "The Debating Club, 1846 Style," *School Activities*, XVIII (March, 1947), 207-209.

"If the debating clubs of one hundred years ago met the real needs of secondary youth, why are such clubs not very numerous at present and in what ways were the debating clubs equal to, better than, or worse than school clubs of today?" Patterson appraises early debating activities at Drury Academy, presenting the constitution of the debating society, and a list of topics debated.

RANDALL, HELEN W., "The Rise and Fall of a Martyrology: Sermons on Charles I," *The Huntington Library Quarterly*, X (February, 1947), 135-167.

Randall investigates the sermons delivered on the "day of fasting and humiliation" commemorating the death of Charlies I, concluding that "the 30th of January offered a remarkable opening for the dissemination of political ideas, and the clergy just as clearly cherished the

opportunity offered. As the opposition to the practice increased, they showed themselves more and more reluctant to relinquish a powerful instrument of political propaganda."

Ross, Earle D., "George Bernard Sargent, Western Promoter," *The Iowa Journal of History and Politics*, XLV (April, 1947), 115-174.

Ross presents a sketch of Sargent's career in Iowa during territorial and early statehood days, reports a speech before the Boston Board of Trade, and presents a reprinting of his "Lecture on the 'West'," delivered in Boston's Tremont Temple, February 24, 1858.

Smith, George Horsley, "Beliefs in Statements Labeled Facts and Rumor," *The Journal of Abnormal and Social Psychology*, XLII (January, 1947), 80-90.

"Is labeling one controversial statement a 'fact' (or synonym) sufficient to raise acceptance of it to a high degree, and is qualifying another as a 'rumor' (or synonym) sufficient to decrease belief in it to near zero?" Smith presents results of research designed to discover the effects of journalistic labeling of controversial statements.

Wecter, Dixon, "The Education of Everyman, 1870-1890," *The Huntington Library Quarterly*, X (February, 1947), 195-208.

Following the Civil War "in the sphere of mass culture, a more-than-literate citizenship sought to fuse the inspirational with the utilitarian, sensing in education and books the means to an end of worldly success and happiness." In an article dealing with social-cultural history between 1870-1890, Wector presents a sketch of the activities of the Chautauqua Assembly.

Wright, Louis B., "The Breakdown of Intellectual Communication," *The Pacific Spectator*, I (Winter, 1947), 27-35.

Intellectuals of our day "not only bewilder plain citizens having no special passport to understanding, but they confuse their brethren in other branches of learning." Wright argues that "we do not expect to find the specialists' speech, oral or written, as easy as the gossip column of a daily newspaper," but that we do "have reason for sorrow when those learned men who deal in subjects presumably of universal interest and comprehension invoke a pseudo-scientific vocabulary, all fuss and fustian, and disguise their meanings in a hideous jargon and a syntax untrammeled by grammar." The vogue of obscurantism is generally attacked, and a plea for a better communication is presented.

DRAMA AND INTERPRETATION

Brooke, Tucker, "Latin Drama in Renaissance England," *ELH, A Journal of English Literary History*, XIII (December, 1946), 233-240.

"When the accounts are balanced," Brooke believes it may appear very likely "that it was the Latin plays of England that saved the day for the theatre and, so to speak, kept a door open for Marlowe and Shakespeare in that bad third quarter of the sixteenth century, when the old courtly interlude had degenerated into unseemly and plebeian drivel and a militant puritanism was embattled against all the arts." The writer investigates Latin Drama in Renaissance England.

Feolkes, David, "Westward Look," *Theatre Arts*, XXXI (January, 1947), 27, 28.

"For the great majority of English designers the American theatre holds a sort of magic. On Broadway a designer is so much more free than he is in Shaftesbury Avenue—to experiment with materials, with lights, with perspective or built scenery and, above all, free to handle far greater sums of money." An English designer on Broadway compares the positions and problems of English and American stage designers.

Frenz, Horst, "George Kaiser," *Poet Lore*, LII (Winter, 1946), 363-369.

Kaiser, who died in exile in Switzerland at the end of the war, "has never been considered for what he really is—one of the most versatile of modern playwrights, one who has made a serious attempt at finding a new form of dramatic expression and has tried his hand at tragedies, tragicomedies, social problem plays, satires, entertaining comedies, and even detective plays." Frenz presents brief analyses of Kaiser's leading plays.

Heffner, Hubert C., "The Decline of the Professional American Theatre," *The Pacific Spectator*, I (Winter, 1947), 58-75.

"Today, as perhaps never before in our history, we need an American theatre, a genuine cultural institution of the people—not a propaganda theatre dedicated to the expounding of any one way of life or any one way of thinking, but a theatre in which free and independent artists can illuminate for the masses of our free citizens our rich and varied heritage,

our common beliefs and aspirations, our divergent views and our heterogeneously rich life." Heffner discusses factors in the decline of the professional theatre.

HOUGHTON, NORRIS, "It's a Woman's World," *Theatre Arts*, XXXI (January, 1947), 31-34.

"If our stage has become more and more a woman's world, it is because we have withdrawn too much from the world of men, because we have been content to reflect the trivialities of domesticity and to enjoy the safe sentimentality of our relations with Mom or the girl-friend rather than face up to the sinewy and exacting life of our time." Houghton presents an analysis of woman's position on the American stage.

MCCOLLOM, WILLIAM G., "Illusion in Poetic Drama," *The Journal of Aesthetic & Art Criticism*, V (March, 1947), 183-188.

"The renascence of Kantian aesthetics, with its emphasis on form as form, and the decline of the Platonic view that all art is illusion—this trend has led many critics to become confused about the drama." McCollom discusses the principle of illusion and its place in poetic drama.

MOROZOV MIKHAIL M., "The Study of Shakespeare in the Soviet Union," *The American Review of the Soviet Union*, VIII (March, 1947), 3-15.

"One of the characteristic features of the Soviet study of Shakespeare is its organic connection with the creative work of the theatre." The writer discusses the annual Shakespeare conferences between scholars, actors, directors, the university study of Shakespeare, and problems of Shakespeare scholarship.

MYERS, PAUL, "Eleonora Duse," *Dramatics*, XVIII (February, 1947), 6-7.

"Few of the foreign actresses who have visited the American theatre have won as much genuine favor as Eleanor Duse." Myers presents the fourth in a series of articles devoted to great actors and actresses.

MYERS, PAUL, "Mme. Helena Modjeska," *Dramatics*, XVIII (March, 1947), 7, 8.

We in the United States "were fortunate" that Modjeska "chose to spend most of her artistic life among us, for she brought to our theatre an artistry and a talent that was unique and irreplaceable. It did, in truth, surpass the boundaries of nation to become part of the great universality of true art." Myers presents the fifth in a series of articles devoted to great actors and actresses.

MYERS, PAUL, "Tommaso Salvini," *Dramatics*, XVIII (May, 1947), 7, 8.

"One of Italy's greatest contributions to the theatrical life of the world was made through the personality and art of Tommaso Salvini." Myers discusses Salvini's style of acting and his European and American performances.

PEARSON, TALBOT, "Directing the One-Act Drama," *Dramatics*, XVIII (February, 1947), 4, 5.

The writer presents the fourth in a series of articles on directing the one-act drama. *The Valiant* is selected for "practical treatment."

PEARSON, TALBOT, "Directing the One-Act Comedy and Farce," *Dramatics*, XVIII (March, 1947), 5, 6.

The writer distinguishes between comedy and farce, and discusses Florence Ryerson's *The Third Angle* in the fifth of a series of articles devoted to directing the one-act play.

SCHNEE, THELMA, "Organization of the Soviet Theatre," *Dramatics*, XVIII (March, 1947), 2, 3.

"The theatre in Russia bears little resemblance to any other contemporary theatre." The writer discusses the plan of the Repertory Theatres, the position of the dramatist, theatrical training, and the scholarship system.

SMITH, CECIL, "The Lyric Theatre," *Theatre Arts*, XXXI (January, 1947), 24-26.

"There is no point in trying to place special blame upon the drama critics for the halting pace at which we move toward the creation of a lyric theatre of high or even acceptable quality in America. But their lack of musical discrimination—or, to put it more bluntly, their lack of any sense that musical discrimination is needed—is a symptom of the unhealthy separation which persists year after year between the theatre and music." Smith discusses the challenge offered by lyric theatre, and analyzes obstacles in the way of an "equal union of music and drama."

STAMM, RUDOLF, "The Dramatic Experiments of Eugene O'Neill," *English Studies*, XXVIII (February, 1947), 1-15.

Since chronological surveys of O'Neill's dramas have frequently been presented, the

writer proposes, instead, "to correlate the philosophy in the most important plays, to discover the reasons for O'Neill's moving from one dramatic form to another, to approach the questions whether his changing moods spring from the whim of a writer who covers the fact that he has nothing to say by his technical skill, whether they are the inevitable outcome of his unstable view of man and the world, whether they have a personal significance only or symbolize the mental condition of one of the world's leading nations."

YOUNGERMAN, HENRY C., "Theatre Buildings in Madison, Wisconsin, 1836-1900," *Wisconsin Magazine of History*, XXX (March, 1947), 273-288.

"Gateway to much of the West, host to many who came to the frontier better to understand the making of the nation. Madison nourished and supported the theatre for professional and amateur alike as an organic part of the culture brought by the American pioneer and the immigrant peoples." Youngerman traces the history of theatre buildings in Madison, Wisconsin.

LANGUAGE AND PHONETICS

AMES, SUSIE M., "Law in Action: The Court Records of Virginia's Eastern Shore," *The William and Mary Quarterly*, IV (April, 1947), 177-191.

In an investigation of the court records of Virginia's Eastern Shore, the writer finds, among other things, "abundant material for a 'drama of linguistic evolution.'"

BASSON, A. H. and D. J. O'CONNOR, "Language and Philosophy," *Philosophy*, XXII (April, 1947), 49-65.

"Although it may be true to say that philosophical problems are *connected* with linguistic inadequacies, it is very misleading to say they *result from* such inadequacies." Basson confines his attention to the claim that the difficulty of some philosophical problems and the occurrence of others may be a direct result of the nature of the language we use.

DEULLMANN, STEPHEN, "Language and Meaning," *Word*, II (August, 1946), 113-126.

"The encroachments of semantics on the province of language have raised a fresh and novel problem as regards the place of the latter in the system of human knowledge." DeUllmann is concerned with terminology, and with difficulties in clarifying various linguistic provinces.

EVANS, PAUL R., "Old Words Made a Comeback," *The American Mercury*, LXIII (September, 1946), 344-348.

"Our language has never yet failed to stretch itself to meet any demand—permanent or temporary, specific or general." The flexibility of language is discussed, with special emphasis on the development of words during war-time.

GUERARD, ALBERT, "Ten Levels of Language," *The American Scholar*, XVI (Spring, 1947), 148-158.

"It stands to reason (to my reason, at any rate) that there are in language elements of the unconscious and of the enlightened, of logic and of chance, of imitation, automatic or deliberate, and of creation, spontaneous or willful. There are many levels in language, and each plane is subject to its own law." In a discussion of levels of language, Guerard moves from the primary level of language as "sheer reflex" to the "ultimate level" of the "language of the mystic," or silence.

HABER, TOM BURNS, "New Light on Basic English," *The Public Opinion Quarterly*, XI (Spring, 1947), 97-102.

Haber attempts to reply to some of the objections that have been alleged against Basic English.

HOWARD, RUTH W., "The Language Development of a Group of Triplets," *Journal of Genetic Psychology*, LIX (December, 1946), 181-188.

A study of the language development of a group of triplets from infancy to adolescence is presented.

MCCUE, GEORGE S., "Confusion Worse Confounded," *College English*, VIII (May, 1947), 408, 409.

McCue suggests an investigation of current systems of phonetic notation, with a view to recommending one system. A plea for standardization is made.

RUSK, WILLIAM SENER, "Some Application of Kepes' Language of Vision," *The Journal of Aesthetics & Art Criticism*, V (March, 1947), 204-206.

"The speaker who uses the language of vision as suggested in Kepes' grammar is," according to Rusk, "able to express himself to his genera-

tion more clearly and significantly than if he attempts merely to modernize the language of the Renaissance." A definition of the "language of vision" is presented, along with some applications.

SAPIR E., and M. SWADESH, "American Indian Grammatical Categories," *Word*, II (August, 1946), 103-111.

The writers show how a very simple English sentence is structurally transformed in its rendering into some half dozen selected languages of the American aborigines, and also draw attention to a few important grammatical categories that are "either not expressed at all in languages nearer home or are expressed only fragmentarily or by implication."

SCHLAUCH, MARGARET, "Early Behaviorist Psychology and Contemporary Linguistics," *Word*, II (April, 1946), 25-36.

"In the United States, traditional linguistic mechanism has been reinforced by behaviorism in psychology, as this was expounded by the school of Watson in the early 1920's. Thus fortified, mechanism has become the overt and polemically defended philosophy of some of the most distinguished American scholars in language and allied fields." Schlauch restates some of the claims made by mechanists and examines the foundations in behaviorist psychology upon which they are based.

SHELDON, ESTHER K., "Walker's Influence on the Pronunciation of English," *PMLA*, LXII (March, 1947), 130-146.

"There can be no doubt that, if any one single person were to be named as the greatest influence on English pronunciation, that person would have to be Walker." The writer is concerned with the relative importance of John Walker and Thomas Sheridan in the history of English pronunciation.

SPEECH SCIENCE

FRENCH, N. R., and J. S. STEINBERG, "Factors Governing the Intelligibility of Speech Sounds," *The Journal of the Acoustical Society of America*, XIX (January, 1947), 90-119.

The writers discuss the factors which govern the intelligibility of speech sounds and present relationships for expressing quantitatively, in terms of the fundamental characteristics of speech and hearing, the capability of the ear in recognizing these sounds. The relationships are based on studies of speech and hearing which have been carried on at Bell Telephone Laboratories over a number of years.

GARDNER, MARK B., "Short Duration Auditory Fatigue as a Method of Classifying Hearing Impairment," *The Journal of the Acoustical Society of America*, XIX (January, 1947), 178-190.

Because of limitations of other methods of determining hearing impairment, the writer investigates short time auditory fatigue as a method of obtaining an impairment analysis.

KRYTER, K. D., J. C. R. LICKLIDER, and S. S. STEVENS, "Premodulation Clipping in AM Voice Communication," *The Journal of the Acoustical Society of America*, XIX (January, 1947), 125-131.

"Measurements of the effects of amplitude distortion have shown that the intelligibility of speech heard over communications equipment of limited power capability can be improved if the intensity of the speech sounds (consonants) is increased relative to that of the intense speech sounds (vowels)." The writers present a report concerned with tests in which the "peak clipping" principle was applied to AM radio telephony.

MARTIN, DANIEL W., "Magnetic Throat Microphones of High Sensitivity," *The Journal of the Acoustical Society of America*, XIX (January, 1947), 43-50.

Martin analyzes the problem of intelligence pick-up from anatomical vibration, discusses methods for measurement, and presents designs and performance data for several magnetic microphones of relatively high sensitivity.

MILLER, G. A., and S. MITCHELL, "Effects of Distortion on the Intelligibility of Speech at High Altitudes," *The Journal of the Acoustical Society of America*, XIX (January, 1947), 120-125.

"When an interphone or a radio voice-communication system is used at an altitude of 35,000 or 40,000 feet, the problems which arise are both physical and physiological in origin." A study of the distortion of speech intelligibility is presented.

MILLER, GEORGE A., "The Masking of Speech," *Psychological Bulletin*, XLIV (March, 1945), 105-129.

"Masking depends primarily on the speech-to-noise ratio over the range of frequencies involved in speech. Sounds of low frequency mask

this range more effectively than sounds of high frequency. Interruptions in the sound decrease the masking effectiveness." Miller investigates a wide variety of sounds to determine the extent to which they interfere with vocal communication.

SEAR, ARTHUR W., "Wire Recorder Wow," *The Journal of the Acoustical Society of America*, XIX (January, 1947), 172-178.

"The variations in frequencies of a tone reproduced by a wire recorder is probably more accurately described as flutter rather than wow, since the rate of frequency variation is apt to be higher than the rate implied by the word wow." Sear analyzes the problem of the flutter in wire recordings.

WEINER, FRANCIS M., "On the Diffraction of a Progressive Sound Wave by the Human Head," *The Journal of the Acoustical Society of America*, XIX (January, 1947), 143-146.

Weiner presents a study concerned with "the direct experimental evaluation of the *magnitude* of the sound pressures at the right and left eardrums of a number of observers exposed to a progressive sound wave with vertical wave front, as a function of frequency and angle of incidence."

TEACHING OF SPEECH

BACHMAN, JOHN W., "The Significance of the Junior Town Meeting Movement to the Evolving Secondary School Curriculum," *Education*, LXVII (May, 1947), 571-577.

"Is the Junior Town Meeting movement popularized education or simply disguised entertainment? Does it actually have any positive educational significance?" In an article devoted to the evaluation of the Junior Town Meeting movement, the writer concludes that the movement is "no panacea, but simply a supplemental technique which may be used in present secondary curricula."

BECKMAN, VERNON E., "Let Debate Go On," *The Clearing House*, XXI (February, 1947), 363, 364.

"Does High-school debating develop narrow-minded, prejudiced individuals who are able to see only one side of a question and who stick to that one side no matter how great may be the evidence against them?" Beckman presents a refutation of Willis Dunbar's article in a previous issue, "Let's Not Debate."

BOWDEN, FLORENCE B., "Conversation and Discussion in the Elementary School," *Elementary English*, XIV (May, 1947), 293-302.

Believing that a language program for grades one to six should be built around conversation, discussion, stories, reports, and dramatizations for oral expression, and around letters, stories, and reports for written composition, the writer discusses various stages in preparing for conversation and discussion lessons.

DITTMAN, ELVA, "Thinking about One's Voice," *The Instructor*, LVI (June, 1947), 22ff.

"Regardless of a teacher's natural intelligence; high scholarship in college, or understanding of the problems of children, her career in the classroom can be a trying one, if her voice is unsatisfactory." A voice check-list is presented as an aid to the teacher in examining her own voice.

ECKELMANN, DORATHY, "Books on Speech Correction and Speech Improvement for Elementary School Teachers," *Elementary English*, XXIV (January, 1947), 47-49.

The writer presents a selected list of twenty-eight books for use in speech correction and speech improvement.

GRUNER, RAYMOND, "Dramatic Coach: Star Maker or Counselor?" *The Clearing House*, XXI (February, 1947), 341-345.

"A drama teacher must ask himself the all-important question, 'Am I a teacher of boys and girls or of subject matter'? His question will determine whether he is a participationist or a perfectionist." The writer discusses aims and ends in coaching drama.

ISAACS, WILLIAM, and JULES KOLODNEY, "Dynamics of Classroom Discussion," *The Clearing House*, XXI (February, 1947), 326-329.

"English and social studies teachers are generally aware that one of the greatest shortcomings of their classroom discussions is that too often nothing comes of them." The writers present a six-step plan for making classroom discussions more pointed and fruitful.

MCGANN, MARY, "Dramatic Dialogues for Simultaneous Treatment of Reading and Personality Problems," *The Journal of Educational Psychology*, XXXVIII (February, 1947), 96-103.

"Conversation, self-forgetfulness, social stimulation, oral reading, rapport, and the learning of favorable attitudes toward reading are some

of the many advantages inherent in the use of dramatic dialogues for remedial reading." McGann discusses the simultaneous treatment of personality problems and reading problems through dramatic dialogues, a practice recently developed at the Psycho-Educational Clinic of the Harvard Graduate School of Education.

PARRET, MARGARET, "The Program of Spoken English," *Elementary English*, XXIV (April, 1947), 225-229.

"To live harmoniously and creatively *all* communication arts need foremost consideration on the elementary school level where children are found flexible, unself-conscious, enthusiastic, and skillful." The writer considers the qualifications of teachers of spoken English in the elementary schools and evaluates present methods of teaching.

RADIN, MAX, "Education for Conversation," *The Pacific Spectator*, I (Winter, 1947), 2-13.

"The only things that we can teach systematically are two kinds of capacity—first, the capacity to do a skilled task successfully, which we teach by making the pupils do it; and second, the capacity to converse with others, communicate with others, which we teach by giving all those who are to communicate a common range of words, ideas, and information which they can assume to be constantly present in men's minds." The writer recommends education for conversation as an ideal.

ROBINSON, KARL F., "New Horizons Through the National High School Institute of Speech," *School Activities*, XVIII (April, 1947), 241-243ff.

Since 1930, over 1,000 students from almost every state in the country have attended the National High School Institute of Speech and participated in the three divisions of the project, public speaking and debate, dramatics, and radio. Its director outlines the usual program, discusses the philosophy upon which it is built, and indicates results.

SHEA, MARION EMORY, "Language Arts for the Teacher," *Elementary English*, XXIV (April, 1947), 244-249.

"What should the teacher of the elementary school grades know in order to direct the child's speaking and writing activities to more effective levels?" The writer discusses the qualifications of the language arts teacher and argues that "the whole level of language in America would certainly rise if the teachers in the elementary schools were well-seasoned in the arts of communication."

TUCKER, MABEL W., "Do Your Pupils Enjoy Poetry?" *Elementary English*, XXIV (January, 1947), 33-39.

The writer advises that "poems to be taught must be carefully selected by the teacher, so that they fit into the lives and interests of the pupils." The writer discusses poetic themes, oral interpretation, devices for appreciation, and methods for studying poetic form.

WEBER, JULIA, "Speaking and Writing in the Elementary School," *Elementary English*, XIV (April, 1947), 230-236.

"The development of personality, and along with it the development of language, can best be accomplished in a free, informal atmosphere where tensions do not exist and where children are living together as normally and wholesomely as possible." Weber discusses the relationship of language patterns and personality.

WERNER, LORNA S., and LILLIAN WEAVER, "Speech Improvement in School," *Elementary English*, XIV (May, 1947), 303-309.

The writers present a report of one semester's speech improvement work carried on by the teacher of a fifth grade class. Outlines and drills are presented.

DAVISON, N. S., and E. CARLTON MOORE, "World Without Words," *See & Hear*, II (December, 1946), 28, 29.

"The deaf child's progress depends wholly on the amount of visual material used for his instruction and the method of its presentation." Teaching aids are discussed.

DAY, KENNETH M., "Appraisal of Fenestration Operation," *Archives of Otolaryngology*, XLIV (November, 1946), 547-559.

Eight years after the first successful fenestration operation by Lempert, the writer appraises such operations through an analysis of 100 cases. "With improved technic, experience and understanding, the percentage of failures has decreased from year to year. The successful restoration of practical speech hearing can definitely be attained in properly selected patients."

DOMMISSE, ELSA J., "Visual Material for Language Teaching," *The Volta Review*, XLIX (February, 1947), 84-86.

"Much has been written about language and how to teach it to the deaf child, but, ever

and again, difficulties crop up and teachers of the deaf have to find an easily visualized and easily remembered method to illustrate the inconsistencies of language." Dommisse presents ideas useful in teaching the deaf.

ELIASBERG, W., "The Social Implications of Dysphasia," *The Journal of Nervous and Mental Disease*, CV (May, 1947), 465-476.

"Whoever wants to do remedial pedagogical work with dysphasics must first investigate the pattern of ideas of that social group to which the patient belongs or to which he will have to belong when he makes his comeback to his society." Eliasberg focuses attention on social attitudes in interpreting the language problem of dysphasics.

GOETZINGER, CORNELIUS P., "A Consideration of Audiometric Curves in Relation to Intelligibility for Speech," *American Annals of the Deaf*, XCII (May, 1947), 238-250.

"The audiometer as a quantitative measure of hearing is not, in many cases, a good index of intelligibility of speech." The writer considers audiometric curves in relation to intelligility for speech.

GOLDSTEIN, KURT, "On Naming and Pseudonaming," *Word*, II (April, 1946), 1-7.

In a study of the total behavior of patients having speech disturbances due to brain damage, particularly those suffering from "so-called amnesic aphasia," Goldstein concludes that "There is no doubt that the inability of the patients to name objects is not due to a disturbance of recognition." The writer presents a paper designed to "acquaint the linguist with material that will help elucidate the much discussed phenomena of naming, and to demonstrate the paramount position of meaning the language."

GREENAWAY, E. S., "The Properly Organized Nursery is the Better Home for the Deaf Child," *The Volta Review*, XLIX (March, 1947), 121ff.

"The care and training of a deaf child is a full-time occupation demanding more than the average parent can give, especially if there happen to be other children in the family." The relative merits of the home and organized nursery are discussed in relation to the training of deaf children.

HANSEN, RUTH, "Help Cerebral Palsied Children," *Hygeia*, XXIV (November, 1946), 825ff.

"The child with cerebral palsy has the same right to an education as other children and should have opportunity for as much as he is able to undertake—physically, mentally and emotionally." Hansen discusses the problems that daily confront parents of handicapped children and gives practical suggestions for training the palsied child.

HARRIS, GRACE, "An Acoustic Training Program," *The Volta Review*, XLIX (January, 1947), 29-31ff.

"Training the deaf child through every channel—tactile, visual, auditory—is the only way to help him develop a well-adjusted personality so that he may experience in a hearing world the happy life to which he is entitled." Harris presents an acoustic training program for severely deaf children.

HOPKINS, LOUISE A., MADGE T. MACKLIN, H. B. MANN, and RANSOM WHITNEY, "Studies on the Inheritance of Deafness in the Pupils of the Clarke School for the Deaf," *The Laryngoscope*, LVI (October, 1946), 570-601.

"No one who is coming in daily contact with deaf children and their parents or with deaf or deafened young people can fail to be extremely concerned and puzzled by the problems of inheritance of deafness." The writers present a series of family histories, pedigrees and audiometer readings of pupils of the Clarke School for the Deaf, and a genetic analysis of pedigree data, with a mathematical appendix.

HOUSE, HOWARD P., "Indications for the Fenestration Operation," *Archives of Otolaryngology*, XLV (March, 1947), 312-318.

"The importance of cochlear nerve function in the selection of patients for the fenestration operation cannot be overemphasized." House presents a classification of fenestration candidates, based on cochlear nerve function.

HOUSER, KARL MUSSER, "The Allergic Nose," *Archives of Otolaryngology*, XLIV, (November, 1946), 565-567.

"All allergic nasal problems are difficult problems. Each is a law unto itself, and that which works wonders in one may fail in another." Methods of procedure in diagnosis and therapy are presented.

HUDGINS, CLARENCE V., "Testing the Performance of Hearing Aids," *The Volta Review*, XLIX (January, 1947), 5, 6 ff.

Hudgins considers the important characteristics of hearing aids which render them use-

ful as aids to hearing, how these characteristics combine to bring intelligible speech to the hard-of-hearing under diverse conditions, and how well present-day vacuum tube instruments perform under rigidly controlled test conditions.

HUDGINS, C. V., J. E. HAWKINS, J. E. KARLIN, and S. S. STEVENS, "The Development of Recorded Auditory Tests for Measuring Hearing Loss for Speech," *The Laryngoscope*, LVII (January, 1947), 57-89.

The writers present a description of two recorded Auditory Tests identical in design, but differing in the nature of the test items. "Both tests measure the loss of hearing for speech by the simple device of comparing the thresholds of hearing of persons having impaired hearing with an average threshold obtained from normal hearing individuals."

HUDGINS, C. V., and D. A. ROSS, "The Measurement of Hearing: Part I," *The Volta Review*, XLIX (March, 1947), 128-130 ff.

In the first of a series of articles, the writers are concerned with a review of facts having to do with the intensity of sound and the generally accepted scale for its measurement.

HUDGINS, C. V., and D. A. ROSS, "The Measurement of Hearing: Part II," *The Volta Review*, XLIX (April, 1947), 173, 174 ff.

In the second of a series of articles, the writers are concerned with some of the newer methods developed in recent years for the evaluation of hearing in the light of what is known about the processes of hearing sounds and understanding speech.

IRWIN, ORVIS C., "Development of Speech During Infancy: Curve of Phonemic Frequencies," *Journal of Experimental Psychology*, XXXVII (April, 1947), 187-193.

Irwin presents an analysis of phoneme frequency during the first two and a half years of life, indicates equations derived from the data, and presents curves of phoneme frequency development representative of the data.

JOHNSON, ELIZABETH HUGHES, "Audiometric Testing of Hearing Aids," *The Volta Review*, XLIX (January, 1947), 7-12.

"The proper selection of a hearing aid for any individual is a many sided problem and no single approach should be expected to provide the perfect solution." Johnson presents a report on the audiometric testing of hearing aids, concluding that the method has been found "useful" as one way of evaluation.

KENNEDY, MILDRED, "Learn to Listen," *The Volta Review*, XLIX (January, 1947), 21 ff.

"Auditory training is a recognized profession that takes its place with educational methods." Kennedy discusses the fundamentals of learning to listen effectively, as an aid to the hard of hearing.

KOBRAK, H. G., "A New Method of Scientific Investigation of the Inner Ear," *The Laryngoscope*, LVII (April, 1947), 247-255.

Kobrak presents an article in which he "endeavors to describe some new methods to study the biophysics of the inner ear."

LEJEUNE, FRANCIS E., "Intralaryngeal Operation for Cancer of the Vocal Cord," *The Annals of Otology, Rhinology & Laryngology*, LV (September, 1946), 531-536.

Despite the fact that intralaryngeal operation for certain types of cancer of the larynx is a "condemned procedure," the writer's experience over a period of many years "definitely established a place for the intralaryngeal operation, provided the surgeon adheres to certain requirements in selecting cases." Advantages of intralaryngeal estirpations are discussed.

LAJEUNE, FRANCIS E., and CLARENCE H. STEELE, "A Review of the Available Literature on the Pharynx and Pharyngeal Surgery, for 1945," *The Laryngoscope*, LVII (January, 1947), 1-30.

The writers survey literature on innervation, pathology, bacteriology, diseases, lymphoid tissue, hemorrhage, poliomyelitis, diverticula, tumors, and tuberculosis.

LEMPERT, JULIUS, ERNEST GLEN WEVER, and MERLE LAWRENCE, "The Cochleogram and its Clinical Application," *Archives of Otolaryngology*, XLV (January, 1947), 61-67.

"Since the advent of the Lempert fenestration operation for the restoration of practical and serviceable hearing in patients with clinical otosclerosis, the necessity for the development of an objective test by which to determine preoperatively the existing reservoir of cochlear function in a deafened ear has become quite obvious." The writers discuss electrical potentials which arise in the cochlea in response to sounds, and their clinical application.

NEWS AND NOTES

OTA THOMAS, *Editor*

ATOMIC ENERGY AND WORLD GOVERNMENT

At a general session of the 31st Annual Conference, Dr. Harrison Brown spoke on "Atomic Energy and World Government." As the former assistant director of the chemical division of the Oak Ridge Atomic Energy Project and now a member of the Nuclear Studies Institute of the University of Chicago, Dr. Brown presented the problem of atomic control as seen from the scientist's point of view:

First, the use of atomic energy has changed the nature of warfare. We have newer and more powerful bombs than those used at Hiroshima and Nagasaki. A half dozen of these bombs could destroy everything significant in a city the size of Chicago.

Second, defense by building key industries and railway junctions underground, or otherwise, is prohibitive in cost and is in other ways impracticable.

Third, the only means of effective protection for the world is an outright international control by a world government of the manufacture and use of atomic energy. It is imperative that people recognize this and act without delay.

The problem was then taken up by a panel. The questions it raised and the answers given by Dr. Brown can be summarized as follows:

1. *Question*: Had not the scientists who developed atomic energy also developed, or projected, some defense against it? *Answer*: No. Any projected defense could be seen in that attempted against the rocket attack on England in 1944. After an elaborate defense had been developed against the V-1 rocket, 10% of them still reached their objectives. Against the V-2 rocket, no defense stopped any of them. All got through. These and other rockets could be armed with atomic bombs, and the newer rockets in a short time could travel accurately for "several thousand miles." Even a 90% defense, which was the best done against the old V-1, would be no defense, for the 10% that got through would destroy the objective.

2. *Question*: How long could the United States hope to keep the secret of manufacture of atomic bombs? *Answer*: Only a few years at most.

3. *Question*: Suppose Russia refused to cooperate? *Answer*: Has the U. S. been wholly cooperative herself? After dropping bombs on Hiroshima and Nagasaki and ending the war with Japan, the U. S. should at once have stopped all manufacture of the bomb, announced this to the world, and immediately have called a world council and turned over to it the problem of handling this new world problem. Instead, we paraded our weapon by carrying on the tests at Bikini as an over-the-shoulder threat to Russia. Before we accuse other nations of not cooperating, we should ourselves behave better.

4. *Question*: If nations did adopt international control of atomic energy, could the world be sure that some nation would not make up a few bombs and store them against the day when she might want to attack another nation? *Answer*: There were many ways to prevent this, and it could be done. First, there could be inspections and registration of stockpiles, so that any mining or removal of such would be known. Second, all elaborate machinery such as would be required for the manufacture of atomic bombs, could be inspected and its operations checked. There are ample other means, but these give a hint of the method.

5. *Question*: What ought we to do as individuals if no international control is set up? *Answer*: I have thought a lot about that and I have decided what I shall do personally—get out of Chicago and take my family. I will not keep them in any such center of population or production where they will be living in a primary target area. I will go some place where the bombs will not fall on the first day.

6. *Question*: What ought we to do as educators about this problem? *Answer*: I cannot answer that one for teachers of speech. But every educator ought to get busy, and get busy now, to educate the world for living instead of destruction.

W. N. BRIGANCE,
Wabash College

NEW APPOINTMENTS

Hayes A. Newby of the University of Iowa has been appointed Assistant Professor at Stanford University. He will teach courses in speech re-education.

• • •

Paul Kozelka was appointed as Assistant Professor in the Department of Speech and Dramatics at Teachers College, Columbia University. He will be in charge of the Dramatic Work Shop.

• • •

Cornelius C. Cunningham has resigned the professorship which he held in the School of Speech at Northwestern University for the past eighteen years to accept a position on the staff of the Department of Speech Arts of the San Diego (California) State College. During the past several years Mr. Cunningham has been Chairman of the Department of Interpretation in the Northwestern School of Speech.

• • •

B. Reynolds Van Vleck is now instructor of speech and dramatics and director of dramatics at the high school in Brentwood, California. He is also Director of Drama at the University of Santa Clara, California.

• • •

Herbert Philippi has resigned as Technical Director of the University of Missouri Work Shop to accept a position at Ohio State University.

• • •

Stanley Ainsworth was appointed Instructor in Speech at Ohio State University this fall. He will supervise the speech correction program in the Speech and Hearing Clinics. Mr. Ainsworth was previously supervisor of speech correction in the Special Education Clinics of the Indiana State Teacher's College, Terre Haute.

• • •

Juanita Skinner was also appointed to the faculty of Ohio State University in the spring quarter, as an Assistant Instructor (clinical) in the Speech and Hearing Clinics of the Department of speech. She has served on the staff of the Aural Rehabilitation Center at the Philadelphia Naval Hospital.

• • •

Loren P. Dudley, formerly Head of the Department of Speech in Illinois Wesleyan University, is now Head of the Department in Illinois College, Jacksonville.

• • •

Roy C. McCall, for more than fifteen years Head of the Department of Speech in the College of the Pacific, is now Head of the department in the University of Oregon.

• • •

New appointments made to the speech department staff of Queens College for the spring term of 1947 included Miss Ruth Pence, who was appointed tutor, and Mrs. Sara Glickenhaus, who was appointed part-time tutor. Mrs. Glickenhaus had been a speech clinician at the Queens College Speech Center.

• • •

Dr. William G. Peacher, neurosurgeon, was appointed to the staff of the Syracuse University Speech Laboratory as Associate Director for Organic Disorders, in the status of Professor of Speech Pathology, beginning July 1, 1947. Dr. Peacher was a Captain in the Medical Corps during World War II, and served in U. S. hospitals at San Antonio, Texas, and at the McGuire General Hospital in Richmond, Virginia.

• • •

Ordean Ness of the University of Wisconsin and Melville Hopkins of Bucknell University have been appointed as instructors in speech for 1947-48 at Syracuse University.

• • •

This fall the speech and drama faculty at Idaho State College was enlarged by the addition of two new members: Mel Shubert of Twin Falls, Idaho, and Carl Isaacson of Missoula, Montana.

• • •

Winston Brembeck and Frederick W. Haberman have accepted positions as Assistant Professors of Speech at the University of Wisconsin.

• • •

Herman H. Brockhaus has also accepted an assistant professorship in speech at the Univerity of Wisconsin and will supervise and direct speech work in the University Extension Centers throughout the state.

• • •

Giraud Chester has accepted an assistant professorship in the Department of Speech and Drama at Cornell University.

• • •

George V. Bohman transferred this fall from Dartmouth College to Wayne University. At Wayne he will have charge of graduate studies in speech.

• • •

David Philips has resigned from the University of Wisconsin to accept the headship of the Department of Speech at Iowa State Teachers College at Cedar Falls.

Claude Kantner, formerly of Louisiana State University and more recently of the Medical School at the University of Oregon, has accepted the directorship of the School of Speech at Ohio University at Athens.

• • •

John V. Irwin has joined the staff of the speech department at the University of Minnesota as assistant professor in charge of work in voice science.

• • •

New appointments at Brooklyn College this fall include Vance Morton, who was appointed Associate Professor; Paul B. Williams and Mrs. Mary W. Huber, who were appointed Assistant Professors.

• • •

Charles W. Lomas has resigned from Brooklyn College to accept a teaching position at the University of California in Los Angeles.

• • •

Debs Smith of the University of Denver has been appointed to the faculty of Eastern New Mexico College at Portales, New Mexico.

• • •

Wilson Paul, formerly Director of Forensics at the University of Denver, has accepted a position as Chairman of the Department of Speech at Michigan State College.

• • •

Kennon Shank of the University of Denver has been appointed to teach speech at Simpson College.

• • •

William T. Wilkoff, formerly on the faculty of Kansas State Teachers College, was this fall appointed to the speech staff at the University of Kansas in Lawrence.

• • •

Michael Cisney is now on the staff of the Pasadena Playhouse as Associate Director. Mr. Cisney served, from the early days of the war, as a Major on duty with Special Services in the South Pacific, where he staged the first soldier shows in that area and later built the first Armed Forces Radio Station. His wife, Marcella Cisney, is also a member of the directorial staff of the Playhouse. The Cisneys were Executive Directors of the Little Theatre of Jacksonville, Florida, for several years.

• • •

After more than fifteen years as chairman of the Department of English and Speech at Pacific Union College, Dean Charles E. Weniger has resigned to become Professor of Practical Theology and Chairman of the department at the Seventh-day Adventist Theological Seminary, Washington, D. C. He is on leave of absence this fall to complete his graduate studies.

• • •

R. H. Wagner, editor of *Speech Monographs*, left Cornell to become Head of the School of Speech and Drama at the University of Virginia.

• • •

West Virginia University added seven new full-time teachers to its staff last year. Fred S. Robie was appointed to direct forensics and as chairman of the public speaking division of the Department of Speech. Robert Prendeville was appointed Technical Director of the University Theatre. Miss Elizabeth Sheppard and Jean Bauman Lambert were made instructors in interpretation and public speaking, respectively. Betty Snyder Hall and Elizabeth Walter were appointed teaching fellows in the department.

• • •

Clifton Cornwell, Jr., instructor in speech at the University of Missouri, has been appointed Assistant Professor of Speech at the University of Hawaii, as of September 1. Mr. Cornwell will have charge of the debate and discussion program at the University of Hawaii.

• • •

Delwin B. Dusenbury, formerly of the University of Minnesota, has been appointed Assistant Professor of Speech and Director of Dramatics of the University of Florida.

• • •

George Harding has been appointed as a member of the English Department and head of the speech and dramatic work at the Oregon College of Education. For the past two summers he has been Associate Director of the Pacific University Summer Theatre.

• • •

PROFESSIONAL

Beginning July 1, 1947, speech work at Purdue University, formerly in the Department of English, assumed independent departmental status. Alan H. Monroe will be head of the department, with an instructional and research staff of approximately 30 members. Simultaneously the graduate program in speech, which formerly had been associated with the Division of Psychology, was established on an independent basis.

Included among the new members of the speech staff at Purdue University beginning in September are the following: Dramatics—Stanley K. Hamilton and Delmar E. Solem; Forensics—John T. Auston, and Robert S. Cathcart;

Speech Clinic—Marcella Pepper; Graduate Assistants—Evelyn Burns, Rigmore Hedin, Richand Heuer, Florence Heywood, and Margaret Hootman.

• • •

The University of Illinois has established a new Department of Speech. As most members of the ASSOCIATION are well aware, there has been a program in speech at Illinois within the Department of English since before the organization of the ASSOCIATION. The instructional staff in speech had grown to some 35 members, offering 41 courses, with more than 1800 student-course registrations, and both undergraduate and graduate M.A. and M.S. majors. The new department plans to augment its staff and the scope of its offerings.

The head of the department is Karl R. Wallace who comes from ten years of service as chairman of the School of Speech and Drama at the University of Virginia.

• • •

The Central States Speech Association held its first postwar meeting in Columbia, Missouri, on April 18 and 19. The officers elected for 1948-49 are: John Black, Kenyon College, President; J. Arthur Nelson, Central High School, Omaha, Vice-President; William Sattler, University of Oklahoma, Executive Secretary. The theme of the conference was "Communication and Social Action." A panel discussion on "Ethics of Communication" and a symposium on "Communications in Industry" carried out this theme, as did the addresses of the two banquet speakers, President-Elect Homer Rainey of Stephens College and Howard Hill of Kansas State College.

• • •

The Eastern Public Speaking Conference held its annual meeting at the Hotel New Yorker, April 17-19, 1947. The new officers and members of the Executive Committee are as follows: Russell H. Wagner, University of Virginia, President; Evelyn Konigsberg, Richmond Hill High School, Vice-President; Marvin G. Bauer, Brooklyn College, Secretary-Treasurer; John H. Frizzell, Pennsylvania State College, Joseph F. O'Brien, Pennsylvania State College, Vera Sickels, Smith College, and Ruth A. Damon, Russell Sage College, members of the Executive Committee. The next annual meeting of the Conference will be held at the Hotel New Yorker, April 15-17, 1948.

• • •

Temple University's annual institute on developmental reading, held during the last week of June, was attended by more than 500 college and school personnel. Registration figures showed that persons from 31 states and Canada participated in the five day conference. Beginning with the 1947 clinic, a three-year evaluation program has been initiated. This year the emphasis was placed on the *integrated language arts* approach to the reading problem; for 1948 it will be the *content area* approach; and for 1949, the *semantic* approach.

• • •

A new Workshop-Seminar on Communications in Interpersonal Relations was put into effect during the first summer term at the University of Denver. The projects of the course were based upon case descriptions of problems in interpersonal relations in education, industry, and intercultural relations submitted by the students. These situations were dramatized by the students on the stage, analyzed for communication and semantic blockages, and redramatized in sufficient situations for training in more adequate communication and social adjustment. Chief contributors to this workshop, under the direction of Elwood Murray, were Rupert Cortright, Wayne University, Robert Haas of Ohio State University School of Education, and Major Charles T. Estes of the Department of Labor.

• • •

Visiting lecturers at the University of Denver School of Speech during the past summer were Rupert Cortright of Wayne University, Wilbur Moore, Michigan Central State College, and Bert Hansen of the University of Montana.

• • •

America's Town Meting of the Air was broadcast from the Memorial Union on the State University of Iowa campus on June 19. A. A. Berle, Jr., Elmer Thomas, Omar B. Ketchum and Earl G. Harrison were the speakers. Orville A. Hitchcock of the Iowa speech staff served as moderator for the meeting.

• • •

A children's theatre was organized this fall at Idaho State College. Full length plays for children will be presented by the college students who will act for and with the children of the community.

• • •

On November 27, 28, and 29, the National Council of Teachers of English will hold their annual convention at the St. Francis Hotel in San Francisco—the first time such a meeting has ever convened in the West. Particular attention at the convention this year will be focused on a nation-wide curriculum study.

A Bachelor of Science degree and a Bachelor of Arts degree with a major in speech have been approved by the general faculty and the administration at the University of Texas as of September, 1947. This is the first time in the history of the University's speech department that a degree with a major in speech has been offered.

• • •

Miss Emogene Emery of the speech department at Mary-Hardin Baylor College at Belton, Txesa, was a member of the summer staff at the University of Texas for the first summer term.

• • •

The Pacific Forensic League held its twenty-third annual conference and contests April 1-3 on the University of Arizona campus, with 33 faculty and student delegates, representing eight member institutions. For 1947-48 W. Arthur Cable of the University of Arizona was elected President, W. A. Dahlberg of the University of Oregon, Vice-President, and Seymour M. Vinocour of the University of Nevada, Secretary-Treasurer. The 1948 conference and contests are to be held at the University of Nevada.

• • •

The Department of Speech and Dramatic Arts presented a summer theatre workshop as part of the curriculum of the Beloit College 1947 summer session. Workshop students received from 9 to 12 hours of academic credit, and devoted their full time to this project. Most of the work was conducted as individual projects and laboratory assignments in connection with the presentation of five plays from classic and modern repertory.

• • •

The Purdue summer program included two special three-week courses for teachers and school nurses. These courses in Modern Speech Correction Practices for Schools and Lip Reading and Hearing Testing were administered on a workshop basis. For the second year, the Indiana Society for Crippled Children provided funds for a number of scholarships for these two courses.

• • •

Frederic McConnell of Western Reserve University was Guest Director at the University of Iowa summer session.

• • •

The second Wisconsin Idea Theatre Conference was held at the University in August. Three new Wisconsin plays by Wisconsin authors were produced at that time in the Union Theatre. The *Wisconsin Idea Theatre Quarterly*, devoted to Wisconsin State drama was begun last February under the editorship of Junius Eddy. A new speech department course, Regional Writing: the Story and the Play, has aroused considerable interest in Wisconsin and in general regional subject matter.

• • •

The sound-film picture project involving students in the course in Essentials of Public Speaking at Syracuse University will be extended during this academic year to include students in Syracuse University extension colleges at Utica and Endicott.

• • •

Virgil Anderson of Leland Stanford University taught at the University of California at Berkeley during the summer session.

• • •

The Stanford Radio Institute was given this summer in conjunction with NBC in San Francisco, to serve particularly two groups: (1) men and women concerned with more effective utilization of radio for educational purposes, and (2) those concerned with vocational opportunities in commercial broadcasting and its allied services.

• • •

The first printing of *A History and Criticism of American Public Address* is now exhausted and a second printing has just come from the press. In the new printing the new name, SPEECH ASSOCIATION OF AMERICA, appears as the official sponsor, instead of the former name, NATIONAL ASSOCIATION OF TEACHERS OF SPEECH.

• • •

Bower Aly has returned to the University of Missouri after spending a year's leave of absence in establishing a Department of Speech at the University of Hawaii. The new department at the University of Hawaii includes the following personnel for next year: Joseph F. Smith, Professor and Chairman; Clarence T. Simon (on leave from Northwestern University 1947-48), Visiting Senior Professor in speech correction; Henry Lee Ewbank (on leave from the University of Wisconsin, second semester, 1948), Professor of Speech. Mr. Simon is to develop a speech clinic and Mr. Ewbank to initiate a radio policy for the University. Mr. Smith, who taught during the spring semester of 1947 at the University of Hawaii, joined the staff at the University of Wisconsin for the summer session, and returned to Hawaii in September to assume his duties as Chairman.

W. Norwood Brigance, in addition to teaching in the summer session of the University of Hawaii, was also one of the lecturers on the

University Summer Lecture Program. He spoke on "Plato and Plutonium." Mr. Brigance while in the Islands also prepared an evaluation and report on the speech situation faced by the university and presented recommendations for university action.

• • •

E. E. Dale, Research Professor of History at the University of Oklahoma, spoke on "The Speech of the Pioneers" at the University of Missouri on June 25. His talk was one of six in the American Civilization Lecture Series sponsored by the University during the summer.

• • •

A regional conference for teachers of speech and dramatic art was held during the State University of Iowa's summer session. Among the principal speakers were James M. O'Neill of Brooklyn College; Major Charles T. Estes, United States Office of Conciliation; Douglas Grant, Program Manager, Station WMT; and Forrest Spaulding, Librarian, Des Moines Public Library, leader in adult education.

• • •

The Whitman College Little Theater of the Air, which was inaugurated this past year under the direction of Lloyd Newcomer, is now using student-written scripts for its monthly broadcasts.

• • •

The Seattle Junior Programs, Inc., reports that it found it necessary to create two additional prizes in its Fourth Playwriting Competition last spring because the quality of the plays submitted was so excellent. The purpose in sponsoring the competition is to increase the library of children's theatre material. Prizes were offered for both original plays and adaptations. Under the rules, Seattle Junior Programs, Inc., reserved the right to produce the prize winning plays on a royalty free basis until May, 1949. They hope to include two of the plays in their elementary and junior high series this season.

• • •

Merritt S. J. Franken and William S. Todman were lecturers last spring for the course in radio broadcasting at Queens College. Mr. Franken, radio editor of *The Billboard*, presented the theory of the course; Mr. Todman, free lance producer, writer and director, supervised the laboratory periods in which students prepared and presented radio scripts.

• • •

The School of Speech at Northwestern University this year offered its fifth annual symposium in hearing problems in the summer sessions. The symposium carried University credit for either six or nine weeks participation. Twenty visiting lecturers took part in the program, each presenting material pertinent to a particular aspect of rural rehabilitation.

• • •

Franklin H. Knower of Ohio State University was visiting Professor of Speech in the Summer Intersession of the New York University College of Education. Mr. Knower has been appointed as chairman of a committee of the SPEECH ASSOCIATION OF AMERICA to prepare the contents of the January, 1948, issue of the Bulletin of the National Association of Secondary School Principals.

• • •

Edward Shulman served as Assistant Professor of Speech in the Speech and Hearing Clinics of Ohio State University during the spring and summer quarters. Mr. Shulman previously served as a first lieutenant on the staff of the Aural Rehabilitation Center of Walter Reed Hospital.

• • •

A workshop on special education, held from June 23 to 27 at Ohio State University, featured discussion on special problems of exceptional children, including speech correction and problems of the hard of hearing. The workshop was sponsored by the Ohio Department of Education and the State University. Florence M. Olson, Chairman of the Department of Lip Reading of Central Institute for the Deaf in St. Louis, was the leader for the group interested in the problems of hard of hearing. Ruth Becky Erwin, Supervisor of Speech and Hearing Therapy in the Ohio Department of Education, was leader of the Speech Correction group.

• • •

William Utterback of Ohio State University is chairman of a committee, representing fourteen Ohio colleges and universities, which is conducting a state-wide survey of group discussion activities. When the survey has been completed, the speech departments of the cooperating institutions expect to offer a coordinated program of assistance to organizations in Ohio interested in discussion.

• • •

Claude Sifritt, Ohio State University, spent the summer at the University of Mississippi as Visiting Professor of Speech Correction.

• • •

A graduate program in speech reeducation has been developed at Rockford College leading to the degree of Master of Science in Speech Re-

education. This program was inaugurated in the 1947 summer session.

• • •

Under the auspices of the College of Education, a Conference on the Education of the Handicapped Children was held on the University of Illinois Campus, June 30, July 1 and 2, as a culmination of a four-week workshop in Special Education.

Members of the Speech Clinic staff presented three programs during the conference. Mr. Clarence Angell gave a demonstration of the fitting of hearing aids; Miss Marian Quinn demonstrated educational techniques with deaf children.

The Speech Clinic staff, under the direction of Dr. Severina E. Nelson and Mrs. Marie Shere and assisted by 20 graduate speech correctionists, presented a demonstration of speech therapy for cerebral palsied children ranging in age from 6 to 18 years.

• • •

In 1946 the Territory of Hawaii again held its regular summer session for post-operative cleft palate children at the plant for the Territorial School for Deaf and Blind. Twenty-eight children, ranging in age from five to fourten years, received instruction during the six-week term. The faculty consisted of one director, Alice Kent, and four teachers, Estelle Lacy Coakley, Tomiko Itokazu, Emma Rose Jefferson, and Evelyn Reder.

The school was first organized in the summer of 1937 as a cooperative experiment by the Department of Public Instruction and the Bureau of Crippled Children, with Florence M. Henderson as director and Nadine Wood and Marion Quinn as teachers. Twelve boarding pupils and one day pupil attended that first nine-week session. In the following four years, the enrollment ranged from twenty-four to thirty, some pupils returning summer after summer.

• • •

Because of difficulty in transportation during the war, the activities were somewhat curtailed, but one teacher, Nadine Wood, conducted classes for day pupils in Honululu each summer except one. That year she carried on the work on the Island of Hawaii. Consequently, this pioneer school has really completed its tenth summer under the joint auspices of its parent organizations, an arrangement that has proved eminently successful.

• • •

C. K. Thomas, of Cornell University, taught at the University of Colorado during the summer.

Wilbur E. Gilman of Queens College taught at Cornell University during the summer session.

• • •

Severina Nelson, Director of the Speech Clinic of the University of Illinois, gave two speeches at the Summer Reading Conference at the University of Pittsburgh, July 8 and 9. Her topics were "Speech in Relation to Oral Reading," and 'The Treatment of Serious Speech Disorders of Childhood." She also conducted two discussion groups on corrective measures on each day.

• • •

An award of a plaque and $500 will be made each year for ten years to a debater selected by the Tau Kappa Alpha forensic society. This ward has been established in honor of Mr. W. W. Wachtel, president of the Calvert Distilling Corporation, who, for many years, has been deeply interested in public speaking. Mr. Wachtel is himself an excellent speaker, with a reputation for eloquence that goes far beyond the bounds of his profession. His company, which made the grant for the award, felt that it was particularly fitting as a memorial to Mr. Wachtel.

• • •

Irving J. Lee, assistant professor of public speaking at Northwestern University, has been awarded a prize of $100 by the dental magazine, *Oral Hygiene*, for the best article published in its January issue. The title of the article was 'Why Don't You Give Interesting Speeches?"

• • •

L. E. Norton of Eureka College taught in the Wisconsin School for Workers during the summer.

• • •

Alan H. Monroe of Purdue University, Irving Lee of Northwestern University, and Loren D. Reid of the University of Missouri, were among twenty-one educators invited by the administrative staff of Air University, Maxwell Field, Alabama, to attend a special educational conference sponsored by the University in July. Air transport to and from the conference was provided for all the educators present. Professors Monroe, Lee, and Reid were consulted with reference to the program in public speaking and discussion conducted for officers of the army air forces.

• • •

Robert West of the University of Wisconsin and Loren D. Reid of the University of Missouri were on the summer staff of the Department of Speech at the University of Southern California.

Professor West gave courses and seminars in phonetics, speech correction, and speech pathology, and Professor Reid in public address, rhetorical theory, and teaching of speech. Both appeared as guest lecturers on the department's summer session lecture series.

• • •

PERSONAL

Norman Philbrick is on leave from Stanford University to continue his graduate work.

• • •

Earl Ernst, who has been on military leave, has returned to the University of Hawaii and to his duties with the University Theatre.

• • •

Claude M. Wise, who served an appointment at the University of Missouri during the academic year 1946-47, has returned to Louisiana State University.

• • •

Jesse J. Villarreal, who had been on leave from the University of Texas since March, 1946, to complete his graduate work, returned to Texas this past summer.

• • •

Mrs. Alda G. West is on sabbatical leave from Brooklyn College during 1947-48 in order to do research in American intonation patterns.

Malcome S. Coxe is on special leave from Brooklyn College this year for teaching and research at Louisiana State University.

• • •

Robert T. Oliver has resigned from the staff at Syracuse University and is now Public Relations Director for the Korean Commission in Washington, D. C.

• • •

Robert Gray Gunderson has returned to his position on the speech staff at Oberlin College after a leave of absence which included four and one-half years in the Military Intelligence Service and one year of graduate work. He resumed his duties at the beginning of the second semester of 1947.

• • •

Joseph W. Scott, working on his doctor's degree at Ohio State University, has returned to the University of Illinois as Instructor in Speech and Assistant Technical Director of the Illini Theatre Guild.

• • •

Professor Carl A. Dallinger, Head of the Department of Speech, has been appointed to succeed Dr. Fox as Dean of the Liberal Arts College of the University of Dubuque.

THEATRE

During the spring term of 1947 Brooklyn College presented *The Silver Cord*, directed by Mrs. Cartherine N. Myers; *Angel Street*, directed by Joseph Davidson; and *Hay Fever*, directed by Paul B. Williams.

• • •

The production program at the University of Iowa summer session included *Wings Over Europe* by Robert Nichols and Maurice Brown; *The Playboy of the Western World* by J. M. Synge; *The Women Have Their Way* by the Quinteros; and "Bachelor Flat," an original play by Louis Gardemal.

• • •

Idaho State College at Pocatello, Idaho, had as its first summer theatre project the presentation of Agatha Christie's play, *Ten Little Indians*, directed by Vio Mae Powell. A course for teachers in creative dramatics was also given in the summer with children of various ages participating in story playing and original dramatizations.

• • •

The Beloit College Players presented *Joan of Lorraine*—their 85th production—in May. The play was directed and the setting designed by L. Kirk Denmark.

• • •

Purdue Playshop and Purdue Musical Organizations reestablished an old Purdue tradition in the Harlequin Show of 1947. This year the musical comedy *The New Moon* by Sigmund Romberg was presented in May. The all-student participation included a cast of 85 singers, actors, and dancers; an orchestra of 20; and approximately 100 crew workers on the technical staff. Directors were: Ross Smith, dramatic director; Al Stewart, musical director; Sam Marks, technical director; and Betty Pease, dance director.

• • •

The summer program at Stanford University, under the direction of F. Cowles Strickland, included *High Tor; As You Like It;* and *Shootki*, the one-act farces of Chekov, with musical interludes of Moussorgsky, songs directed by Jan Popper. In the Studio Theatre there was a thesis production of *The Doll's House*.

• • •

The Queens College Playshop, under the supervision of Mrs. Elizabeth Goepp Scanlan, presented Thornton Wilder's *The Skin of Our Teeth* in May. John Newman acted as technical adviser.

The Black Hills Playhouse has completed its second summer's activity in Custer State Park. The Playhouse, erroneously reported in this column as being a project of the University of Iowa (December, 1946), is backed jointly by the University of South Dakota, the South Dakota Game, Fish and Parks Commission, and the Black Hills Playhouse, Inc., a nonprofit corporation. This summer the project included a ten-week School of the Theatre, with work fully accredited by the University. The student body of the school was limited because accommodation facilities in the Park were limited. Eight plays were done in repertory with more than fifty performances in the ten weeks. The acting company included a small nucleus of professionals, with students cast in many of the roles. Both technical and business staffs were augmented by students.

• • •

Northwestern State College at Natchitoches, Louisiana, plans to present at least four full length plays this season—one Shakespearean, one manuscript, one current Broadway hit, and one musical comedy. The Shakespearean show will be *A Midsummer Night's Dream* under the direction of W. Frederic Plette. The other plays are still to be selected.

• • •

Last season West Virginia University presented *The Philadelphia Story*, *Is Life Worth Living?* and *Hotel Universe*, directed by Sam Boyd, Jr.; *High Tor* and *The Perfect Alibi* were directed by J. W. Warfield. In addition, Mr. Boyd directed a Children's Theatre Production of *Hansel and Gretel*.

• • •

In the fall of 1946 the National Thespian Society, with the Cooperation of the Kent State University Theatre, sponsored an experimental tour of Macbeth among secondary schools in Northwestern Ohio. The play was presented before audiences at eight high schools.

• • •

During the summer session the Department of Speech of the Ohio State University presented *Joan of Lorraine* by Maxwell Anderson, *The Distaff Side* by John Van Druten, and *Mr. Pim Passes By* by A. A. Milne. The plays were directed by Paul Newland, Eleanor Baum, and William Burbick.

• • •

The sixth annual state-wide Drama Festival of Alabama College was held on January 31 through February 2, 1947.

The January production of the Stanford Theatre was *The Royal Family*, with F. Cowles Strickland directing. The winter quarter of the Stanford Studio Theatre opened with productions of *My Heart's in the Highlands* and *John Doe*, directed by Nicholas Vardac. Staged also during the winter were playreadings of *John Gabriel Borkman* and *The New York Idea*.

• • •

During the 1946-47 season, the Illini Theatre Guild at the University of Illinois produced on its major series *Blithe Spirit*, *Doctor Faustus*, *Joan of Lorraine*, and *The Corn Is Green*, directed by Wesley Swanson; Brecht and Weill's *The Three Penny Opera* (first American production outside New York City), *Antony and Cleopatra* on the Guild's Globe staging, modelled according to the specifications of John Cranford Adams' *Globe Playhouse*, and Cocteau's *The Infernal Machine* directed by Charles Shattuck, and *Squaring the Circle* directed by Lucilla Hall.

• • •

The Guild's Laboratory Theatre produced *The Trojan Women* in the Edith Hamilton translation, Sartre's *No Exit*, and a number of shorter pieces including experiments in arena staging, scenes and acts from the classics, and an original play. Staff directors for the Laboratory Theatre included Lucilla Hall, William Adams, and Patricia McIlrath.

The Guild continued its project which has been in continuous operation since before Pearl Harbor of bringing stage entertainment to members of the armed forces. Weekly programs were taken to Chanute Field throughout the season.

• • •

PROMOTIONS

Carl W. McIntosh, Jr., has been appointed Dean of the Idaho State College. The college, was, until last March, the Southern Branch of the University of Idaho. At that time it was made independent of the University and renamed Idaho State College. Mr. McIntosh served as Acting President of the institution during its first months in the new status.

• • •

Cyril F. Hager has been promoted to the rank of Associate Professor at Syracuse University and is Chairman of Rhetoric and Public Address.

• • •

Elizabeth Carr and Ruth Kentzler, instructors in the Department of Speech at the University of Hawaii, have been promoted to the rank of Assistant Professor.

L. Gray Burdin has been promoted to Dean of Men at Butler University, but will continue to serve as head of the Department of Speech, School of Religion.

• • •

Miss Vera Abigail Sickels, chairman of the speech department of Smith College, has been promoted to a full professorship.

• • •

Charles J. McGaw, production director of the Ohio State University Theatre, has been promoted to Associate Professor of Speech.

• • •

At Cornell, W. H. Stainton has been made Executive Director of the Cornell University Theatre and C. K. Thomas has been promoted to the rank of professor.

• • •

E. J. Spadino was promoted from Instructor to Assistant Professor at Hunter College in January.

• • •

DEATHS

David Owen

David Owen, Professor of Speech at the University of Michigan, died at his home on July 4 after a short illness. Professor Owen had been in radio work with the National Broadcasting Company, the Columbia Broadcasting System, and the Mutual Broadcasting System from 1929-41, and was originator of the radio day-time show and "soap opera." He had been director-producer for many shows, including Fibber McGee and Molly (then known as Smack Out), First Nighter, Jack Armstrong, Lum 'n Abner, Just Plain Bill, Kid Sister, Betty Crocker, Betty and Bob, Arnold Grimms' Daughter, Light of the World, and Hymns of All Churches.

Professor Owen graduated from Stanford in 1923 and from the American Academy of Dramatic Arts in 1925. He served on the Michigan staff in 1926-27, and in the School of Speech at Northwestern the following year. He returned to the University of Michigan in 1941, and since then had been promoted from assistant, to associate, to full professor. He had been on leave the past school year to head a radio division for the New York advertising agency, Dancer, Fitzgerald, and Sample.

Richard Ceough

Richard Ceough, Assistant Professor of Public Speaking at the College of the City of New York, died on January 9 in his office. He was 38 years old. Dr. Ceough had founded the college's theatre workshop and was its director at his death. He also served as Editor of the *Theatre Annual* and for nine years was a member of the Washington Square Players.

For the last five summers Dr. Ceough spent his vacations in Mexico, taking part in archaeological expeditions for that country's National Institute of Anthropology and History. In 1944 he helped excavate the Temple of a Thousand Steps, a Mayan pyramid overlooking Lake Agua Azul in Chiapas, Mexico's southernmost province.

In 1929 Dr. Ceough appeared on the stage in the role of John Thurlow in St. John Ervine's *The Ship* at the Gansevoort Theatre in Greenwich Village. He also played Dr. Grimthorpe in a revival of Chesterton's *Magic*, a performance which drew the praise of Brooks Atkinson.

Born in Hudson, New York, Dr. Ceough was graduated from New York University in 1922 and later received his M.A. and Ph.D. degrees there. He joined the City College faculty in 1930 after teaching for a year at his alma mater.

• • •

Joseph Free

The many friends of Dr. Joseph Free will be saddened to learn of his death on December 21, 1946, at his home in Santa Barbara, California. His death was caused by heart failure arising from unsuspected sclerosis of the left coronary artery.

Born in Englewood, Ohio, October 2, 1911, he received his master's degree at the University of Michigan and his doctorate at the University of Iowa. He taught at the University of Iowa, Hurzell College in Chicago, Washburn College in Kansas, and Colorado State College at Greeley, where he was summer play director.

Dr. Free came to the University of California, Santa Barbara College, this fall as an assistant professor of speech. In addition to teaching history of the theatre, play production, and related courses he had charge of the college theatre.

He had devoted much time to the study of the American Theatre and had become an authority on the history of the theatre in the South. He had published in this field, and had outlined additional study, which he had planned to pursue at the Huntington Library this summer and to continue later at Harvard University. At Santa Barbara he was developing plans for a new theatre.

Joseph Free's death was a loss both to the

American College Theatre and to his many friends who knew him as a warm personal friend of forthright and honest character.

Surviving are his wife, Arvella Free; his parents, Mr. and Mrs. Montfer Free of Clayton, Ohio; and three sisters.

—J. C. S.

* * *

Grafton P. Tanquary

Dr. Grafton P. Tanquary, 53, professor of speech at the University of Southern California for the past 22 years, died January 27, 1947. He had been on a leave of absence for the past five years because of illness.

Dr. Tanquary was graduated from Southern California in 1916, earning the degrees of A.B., A.M., and Ph.D. prior to his affiliation with the School of Speech in 1925. He has been an instructor at Manual Arts High School, Citrus Union High School, and had lectured at the University of Wisconsin during the summer of 1933. During the fall of that year, he did research work and study in his field at the University of London, England.

Secretary of the Southern California chapter of Phi Kappa Phi, speech fraternity, Dr. Tanquary was a member of Phi Beta Kappa, Skull and Dagger, honorary organization, and Kappa Alpha fraternity.

* * *

Mark Bailey

No one who sat as a student under Mark Bailey (1891-1947) or who worked with him during the years he was building up a department of speech in the University of Maine will ever forget him; and to those who rehearsed under his direction in the Maine Masque productions, remembrance brings a poignancy and gratitude that is difficult to analyze. Thorough and conscientious, he was a patient and understanding teacher, a warm and constant friend. Above everything else, he was the unstudied and unconscious example of the true gentleman.

He was born in New Haven, Connecticut, the son of Ward and Charlotte (Tilden) Bailey, and the grandson and namesake of Professor Mark Bailey, one of the earlier professors of Elocution and for fifty years head of the Department of Elocution at Yale. He fitted for college in the schools of New Haven, entered Yale, and was graduated in 1915. After teaching for a year in Escanaba, Michigan, he took his A.M. in Speech at the University of Michigan in 1917. He married Marcia Elizabeth Edgerton, a graduate of Oberlin College, on June 25, 1919. After teaching two years in Superior, Wisconsin, he joined the faculty of Whitman College in Walla Walla, Washington. From there he was called to the University of Maine in 1920 to take charge of the courses in speech. He was made a full professor in 1925. Although he was always desirous of taking the doctorate, his interests in his students and his hard and consistent efforts to develop his department made it impossible for him to take a leave of absence for more than an occasional summer until 1940. Then he returned to the University of Michigan and took the degree of Doctor of Philosophy in 1942. In the meantime, however, he had kept abreast of the developments in speech education and in the academic and professional theatre. He studied theatre movements during summer travels abroad and in this country and was active in popularizing the best developments of the little theatre movement. Until his health began to fail he made frequent appearances as speaker and lecturer on the theatre and its place in education. He died on January 11, 1947.

Until Professor Bailey came to the University of Maine, only courses in "expression" had been offered. The theatre program was haphazzard and without official support; theatre space was rudimentary; and theatrical equipment was virtually non-existent. Little had been done with debating. Working with characteristic thoroughness he began at once to lay the foundations for a well-rounded department. He introduced courses in public speaking and debate; he rebuilt the old "expression" courses into courses in interpretation, acting, play production and direction, and history of the theatre. In addition, he laid the ground work for courses in speech correction and radio. He reorganized the casual student play producing group and enlarged its scope and value. Under great obstacles he labored for better working and staging facilities. His untiring efforts created more and more interest in the field of speech education, and gradually he was able to increase his staff to four men.

He was interested in all approaches to teaching and believed firmly that more than one viewpoint and method should be represented in a well-rounded department. His own teaching was characterized by a warm persuasive humanism. Always a student himself, he sought to bring to his classes an understanding of the great records of human experience and thought. And since his innate taste was excellent and his critical standards high, he was a fine teacher. He defeated provinciality and intellectual snobbishness. He took us beyond horizons.

Charles Munro Getchell,
University of Mississippi

Announcing the SPECIAL TRAIN to attend the 1947 ANNUAL CONVENTION at SALT LAKE CITY

The officials of your national associations have arranged two special convention trains, one leaving St. Louis and one leaving Chicago. The schedules and typical fares are listed below.

To make a reservation on one of the trains, write or wire Loren D. Reid, Executive Secretary, SAA, Switzler Hall, University of Missouri, Columbia. Indicate (1) at what point you will board train, (2) number and type of accommodations, (3) whether one-way or round trip.

FOR COLLEAGUES JOINING PARTY AT ST. LOUIS

Going Trip: *Railroad*	*Time*	*Date* Dec.
Lv. St. Louis—Wabash (Union Station)	9:00 a.m.	—27
Lv. St. Louis—Wabash (Delmar Station)	9:13 a.m.	—27
Lv. Mexico, Mo.—Wabash	11:00a.m.	—27
Lv. Centralia, Mo.—Wabash	11:17 a.m.	—27
Lv. Moberly, Mo.—Wabash	11:50 a.m.	—27
Ar. Kansas City, Mo.—Wabash	2:30 p.m.	—27
Lv. Kansas City—Un.Pac.	3.30 p.m.	—27
Lv. Lawrence, Kan.—Un.Pac	4:15 p.m.	—27
Lv. Manhattan, Kan—Un.Pac.	5:45 p.m.	—27
Ar. Denver, Colo.—Un.Pac.	5:30 a.m.	—28
Lv. Denver, Colo.—Un.Pac.	6:00 a.m.	—28
Ar. Salt Lake City—Un.Pac.	8:00 p.m.	—28

Returning: *Railroad*	*Time*	*Date* Dec. / Jan.
Lv. Salt Lake City—Un.Pac.	6:30 p.m.	—31 Dec.
Ar. Denver, Colo.—Un.Pac.	8:30 a.m.	—1 Jan.
Lv. Denver, Colo. Un.Pac.	9:15 a.m.	—1
Lv. Manhattan, Kan.—Un.Pac.	10:45 p.m.	—1
Lv. Lawrence, Kan.—Un. Pac.	12:15 a.m.	—2
Ar. Kansas City—Un.Pac.	1:00 a.m.	—2
Lv. Kansas City—Wabash	2:00 a.m.	—2
Ar. Moberly, Mo.—Wabash	5:00 a.m.	—2
Ar. Centralia, Mo.—Wabash	5:40 a.m.	—2
Ar. Mexico, Mo.—Wabash	6:00 a.m.	—2
Ar. St. Louis—Wabash (Delmar Station)	8:20 a.m.	—2
Ar. St. Louis—Wabash (Union Station)	8:35 a.m.	—2

FOR COLLEAGUES JOINING PARTY AT CHICAGO

Going Trip: *Railroad*	*Time*	*Date* Dec.
Lv. Chicago—C&NW	9:15 a.m.	—27
Lv. Clinton, Iowa—C&NW	11:40 a.m.	—27
Lv. Cedar Rapids, Ia.—C&NW	1:30 p.m.	—27
Lv. Marshalltown, Ia.—C&NW	3:00 p.m.	—27
Lv. Ames, Iowa—C&NW	3:45 p.m.	—27
Lv. Boone, Iowa—C&NW	4:10 p.m.	—27
Ar. Omaha, Neb.—C&NW	8:15 p.m.	—27
Lv. Omaha, Neb.—Un.Pac.	9:00 p.m.	—27
Lv. Fremont, Neb.—Un.Pac.	9:45 p.m.	—27
Lv. Grand Island, Neb.—Un.Pac.	11:50 p.m.	—27
Lv. Kearney, Neb.—Un.Pac.	12:40 a.m.	—28
Lv. Chevenne, Wyo.—Un.Pac.	5:45 a.m.	—28
Lv. Laramie, Wyo.—Un.Pac.	7:15 a.m.	—28
Ar. Salt Lake City—Un.Pac.	7:00 p.m.	—28

Returning: *Railroad*	*Time*	*Date* Dec. / Jan.
Lv. Salt Lake City—Un.Pac.	6:15 p.m.	—31 Dec.
Lv. Laramie, Wyo.—Un.Pac.	7:15 a.m.	—1 Jan.
Lv. Chevenne, Wyo.—Un.Pac.	9:20 a.m.	—1
Lv. Kearney, Neb.—Un.Pac.	4:55 p.m.	—1
Lv. Grand Island, Neb. Un.Pac.	6:05 p.m.	—1
Lv. Fremont, Neb.—Un.Pac.	8:15 p.m.	—1
Ar. Omaha, Neb.—Un.Pac.	9:45 p.m.	—1
Lv. Omaha, Neb.—C&NW	10:30 p.m.	—1
Lv. Boone, Iowa—C&NW	1:45 a.m.	—2
Lv. Ames, Iowa—C&NW	2:05 a.m.	—2
Lv. Marshalltown, Iowa—C&NW	2:50 a.m.	—2
Lv. Cedar Rapids, Iowa—C&NW	4:25 a.m.	—2
Lv. Clinton, Iowa—C&NW	6:25 a.m.	—2
Ar. Chicago, Ill.—C&NW	10:00 a.m.	—2

ROUND-TRIP RAILROAD FARES TO SALT LAKE CITY, UTAH

From:	*First Class*	*Tourist (Intermediate)*	*Coach*
St. Louis, Mo.	$77.20	$69.50	$55.65
Chicago, Ill.	82.15	73.95	59.15
Kansas City, Mo.	63.40	57.05	45.70
Omaha, Nebr.	56.75	51.10	40.90

ONE-WAY PULLMAN FARES TO SALT LAKE CITY, UTAH

From:	*Lower Berth* Std.	*Lower Berth* Tour.	*Upper Berth* Std.	*Upper Berth* Tour.	*Compartment* One Person	*Compartment* Two Persons	*Drawing Room* One Person	*Drawing Room* Two Persons
St. Louis, Mo.	$11.90	$7.95	$9.05	$6.05	$23.75	$33.50	$29.80	$41.60
Chicago, Ill.	11.90	7.95	9.05	6.05	23.75	33.50	29.80	41.60
Kansas City, Mo.	9.85	6.60	7.50	5.05	19.65	27.75	24.60	34.65
Omaha, Nebr.	9.25	6.20	7.05	4.75	18.50	26.05	23.10	32.35

Fares quoted above do not include 15% Federal Tax, and are subject to change without notice. Similar low fares apply from your home city to Salt Lake City. Consult your local agent.